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Etiquette for the dance
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Friday



THE SPEECH ARTS



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THE SPEECH ARTS

A Textbook of Oral English

BY

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THE POLYTECHNIC HIGH SCHOOL,
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PREFACE

ALTHOUGH great strides have been taken within recent years in the improvement of speech as well as in the development of the various speech arts, the goal has by no means been reached. In this democratic age, every individual has the right to every opportunity that will empower him to overcome, as far as possible, all limitations or inhibitions that interfere with his self-expression and with the power of communicating his ideas either semi-publicly or publicly. The especially gifted students, as hitherto, must be given the technique and training that will enable them to develop their talents, for their own benefit and for the general culture of the world; the mediocre, or average, need to be given exercises and opportunities, perhaps a little less formal and public, that will encourage and develop their alertness, assurance, initiative, and resourcefulness — qualities of character so necessary today for the success of all phases of human endeavor; the especially weak, hitherto ignored or neglected, should be given definite technical exercises together with reassuring and helpful advice that will reveal to them the possibilities of gaining normal expression. The purpose of this book is to give to all persons awake to the importance of self-expression, definite and varied practice that will help to equip them for their individual vocations and for efficient citizenship.

Each of the speech arts — platform speaking, platform reading, story-telling, conversation, dramatics, debating, open forum discussions — has a specific method and purpose of its own. They are all, however, interrelated, and great breadth of interest and freedom of expression result from bringing out this correlation.

The book provides for a complete course of study, including daily assignments for the entire four years. The seven parts into which it is divided are logically arranged, but need not be

followed consecutively. Each part is complete in itself and may be used as a unit, or as part of the larger whole. Specimen plans for the use of this book may be found in the appendix. These plans may be followed *in toto* or in part, according to the course of study prevailing in the school, or to the needs of the individual.

Theory and practice, technique and application, are interwoven throughout the text. Stress is laid, however, upon the definite drills and exercises which will bring about immediate and effective results, if practiced thoughtfully and systematically. The point of view of the whole book is not analytic but synthetic. Details are important in bringing about a feeling of sureness and definiteness, but the larger the unit of completeness the student has in mind as his ultimate aim, the more benefit he will derive from the book.

The text has been written as a result of a number of years of the author's experience in teaching all phases of English and all of the speech arts in both small and large high schools. It may be used in high schools, evening schools, expression or dramatic schools, business colleges, and women's clubs. It is adaptable to the needs of either large or small classes, or of individuals.

The author wishes to express her grateful appreciation both to the faculty of the Polytechnic High School of Los Angeles, whose varied and progressive work in the several departments of that school has suggested so many vital and interesting topics for discussion in the Oral English classes, and to the students, who have coöperated so willingly and responsively in carrying out different plans of recitations and programs; to the late Dr. S. S. Curry, whose books and teaching upon the subject of expression have been such an awakening and inspiration; to Mrs. Curry, in whose summer class she gained invaluable suggestions in the art of interpretation; to Dr. John M. Brewer, associate professor of education at Harvard University, whose pioneer work in the field of Oral English made practical the use of public speaking for the ordinary high school student. She wishes to thank Mrs. Marion Craig Wentworth, dramatic reader and playwright, for her stimulating and invaluable suggestions, and Margaret Craig,

artist and writer, for her searching criticisms of both manuscript and proof. Gratitude is also due to Mrs. Claire Epler, teacher of composition in the Polytechnic School of Los Angeles, for her helpful detailed criticisms of portions of the book; to Garland Brunton, student, for his assistance in furnishing several of the illustrations, particularly the pantomimic pictures of *Silas Marner* for which he posed; to Mrs. Helen Alexander of the Los Angeles Public Library for her willing service in verifying references; and to all others who have contributed either directly or indirectly to the preparation of *The Speech Arts*.

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A FOREWORD TO STUDENTS

“As the man, so is his speech.” — SYRUS

LET your work in the speech arts be characterized by simplicity, sincerity, and directness.

Seek and find your individuality. Take it for granted that you have, undeveloped or developed, all the desirable qualities of a good conversationalist, an effective speaker, or an interesting reader,—assurance, initiative, sympathy, originality, responsiveness. Recognize no limitation. Then these qualities, so essential in every undertaking of today — commercial, political, social — will unfold as you seize every opportunity to express the best that is within you in the best way that you can command, — whether it be in the home, in the recitation room, upon the platform, or upon the school stage. Do not try to learn through imitating either your teacher or your fellow students. Listen attentively to the work of the other students — you will gain much thereby — but let your work be individual and original both in content and in the style of delivery.

Keep your work so balanced that it will be neither too emotional nor too intellectual. Develop heart and head equally. Read both extensively and intensively and you will thereby give foundation to your work in the speech arts. But books are only a means to an end, and that end is real living. Experiences of the right sort are of inestimable value; therefore, seek interesting and varied experiences that will give you vital and absorbing subject matter for your talks.

“Who seeks and loves the company of great
Ideals, and moves among them, soon or late
Will learn their ways and language, unaware
Take on their likeness.”

Visit art galleries, hear speakers of note, talk with interesting conversationalists, see good plays, witness pageants, observe the wonders of nature, do your share in the production of things useful and beautiful, and you will find that your work in oral expression will be many times strengthened.

Master the fundamentals of delivery and of speech composition as one masters the scales and arpeggios in music, or the strokes and good form in outdoor sports. The technique then becomes a part of yourself and leaves you free to express your ideas.

Choose topics in which you are interested. You will always challenge the attention of an audience when you yourself are vitally concerned in your subject. If possible, choose topics based upon your experience, whether gained through observation, experimentation, or reflection.

Respond immediately when you are called upon to give your first talk or reading from the platform. Overcome any feeling of timidity before it has opportunity or time to grow. Under no condition let yourself yield continually to this form of self-consciousness until it finally governs you and you refuse to talk altogether. It is a very poor automobile today that has not a self-starter!

Maintain the standard you set for yourself. At no time belittle your ideas and think that you have nothing to share with others. Every student has something to give every other student in the way of ideas and he should be as willing to give as he is to take. Sometimes a student forgets that the strength and development of a class depend upon the strength and development of every student, himself included.

After a successful appearance of any kind, it is well to avoid rather than to seek compliments. One or two discerning criticisms from those whose opinion you value is sufficient. More talent in the bud has been ruined by flattering praise than by the most severe criticism. Experience has proved that certain sterling traits of character are fully as requisite as marked and unusual talent to insure success in life. If you can replace a feeling of pride with a feeling of gratitude for the privilege of doing your

share in the upward trend of things, if you can say "I'm glad," rather than "I'm proud," you will grow in power and at the same time uphold the standard of your art more than you ever dreamed. The foregoing word of advice is of the greatest importance, especially to those who have had one or two triumphs in a school or a community, and who wish to continue their progress.

Whether you are to be a banker, an actor, a teacher, a salesman, a lawyer, a statesman, or a home maker, you will find that any and all phases of the speech arts will provide opportunities for the development of your native abilities and qualities of character that will bring success to you and consequent service to the community in which you choose to live.

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PART I
FUNDAMENTALS OF SPEECH



THE SPEECH ARTS

CHAPTER I

SPONTANEITY

Nothing great was ever achieved without enthusiasm. — EMERSON

Spontaneity and its value. When you are alight with interest and your imagination has free play, you express yourself with animation and buoyancy. When you are glad or intensely interested, you do not need to have anyone tell you what to say. If you think actively and spontaneously, you can always arouse like activity and spontaneity in the audience.

Enthusiasm and spontaneity are allied. Enthusiasm is eagerness in behalf of an idea or project; spontaneity is the quality of acting without constraint. Make broader use of these enlivening qualities, for they are of basic importance and of far greater value in every line of endeavor than you perhaps realize. Let the glow and keen zest you evidence in games and sports prevail in your oral expression and, if you are in earnest and sincere, you may feel assured of success in any one of the speech arts. A talk or a reading without spontaneity and enthusiasm is like an automobile without the springs, or biscuits without the baking powder!

Spontaneity in itself is free and cannot be forced. In your endeavor to make your words heard and appreciated, avoid any feeling of pounding or pushing your work. As the sun gives forth the sunshine and the tree radiates strength and beauty, so express your ideas, freely and naturally. All true art is seemingly effortless. The man who plays the best game of tennis or wins the race usually seems to make the least effort.

In order to have a joyous spontaneity that will enable you to express yourself on all occasions in a way that is pleasing to your

auditors, it is well to cultivate this quality as a habit until it becomes an integral part of you. Just as the normal position of the human being is upright and erect, so the natural manner of everyone should be one of happiness and spontaneity. If a person falls to the ground, he immediately picks himself up and resumes his normal position; so, should he, if he lapses from his natural joyousness, endeavor to regain this condition of thought as the normal law of his being. Both his platform address and his conversation will thereby gain life and interest.

In the following exercises, see for yourself the lilacs at the Kew Gardens near London, hear the beat of the drum, feel the sea breezes, be the sea captain. Activity of the imagination, whether the picture is purely imaginative or recalled by memory, is absolutely necessary to obtain the full value of the exercise. Think and imagine, and the voice will find its own pitch. See, feel, and breathe before you give each idea, and your readings will be full of vigor and spontaneity.

EXERCISES

For spontaneity:

1. Practice reading aloud at home the following passages, giving each selection with the animation and spontaneity prompted by the particular thought in each passage.

2. Each student read to the class the selection that appeals most to him.

3. Members of the class in turn read aloud the selections according to the order given.

- (1) Afoot and light-hearted I take to the open road,
 Healthy, free, the world before me,
 The long brown path before me, leading wherever I choose.

— WALT WHITMAN

- (2) There's a rhythm down the road where the elms overarch
 Of the drum, of the drum;
 There's a glint through the green, there's a column on the
 march,

Here they come, here they come. — E. F. SUTTON

- (3) And the highwayman came riding —
Riding — riding —
And the highwayman came riding, up to the old inn-door.
— From *The Highwayman* by ALFRED NOYES
- (4) Come out, come out where the glad winds blow!
There's joy for all on the winding road.
— CONSTANCE D'ARCY MACKAY
- (5) I love, ah! how I love to ride
On the fierce, foaming, bursting tide. — BARRY CORNWALL
- (6) There's a good time coming, boys,
A good time coming. — MACKAY
- (7) It's ho! for a song as wild and free
As the swash of the waves in the open sea. — HILLARD
- (8) The sea! the sea! the open sea!
The blue, the fresh, the ever free. — BARRY CORNWALL
- (9) Hurrah! hurrah! the west wind
Comes freshening down the bay,
The rising sails are filling, —
Give way, my lads, give way! — WHITTIER
- (10) "Yo ho, lads! Yo ho, yo ho!"
The captain calls to all below,
"Joy, joy to all, for we must go,
Yo ho, lads! Yo ho, yo ho!"
- (11) Galloping, galloping, galloping in,
Into the world with a stir and a din,
The north wind, the east wind, the west wind together,
Inbringing, inbringing, the March's wild weather.
— CONSTANCE F. WOOLSON
- (12) Up! comrades, up! in Rokeby's halls
Ne'er be it said our courage falls. — SCOTT

- (13) Boot, saddle, to horse, and away!
 Rescue my castle before the hot day
 Brightens to blue from its silvery gray.
 Boot, saddle, to horse, and away. — BROWNING
- (14) "Over the waves we roam, our home is on the sea,
 We fear no roaring foam, for sailors bold are we."
- (15) Come down to Kew in lilac-time, in lilac-time, in lilac-time;
 Come down to Kew in lilac-time (it isn't far from London!)
 — ALFRED NOYES
- (16) Heigh, ho! sing Heigh ho! unto the green holly;
 Then, heigh, ho! the holly! this life is most jolly.
- (17) What ho, my jovial mates! come on! We'll frolic it
 Like fairies frisking in the merry moonshine! — SCOTT
- (18) The wind, one morning, sprang up from sleep,
 Saying, "Now for a frolic! now for a leap!
 Now for a madcap galloping chase!
 I'll make a commotion in every place." — HOWITT
- (19) Jack Frost came hurrying down the hill,
 "Ho, ho, ha, ha!" laughed he.
 And the burr laughed back
 Till her brown sides cracked;
 Then out fell the chestnuts three. — CHRISTINE HAMILTON
- (20) Loud wind, strong wind, sweeping o'er the mountains,
 Fresh wind, free wind, blowing from the sea. — CRAIK
- (21) Work!
 Thank God for the might of it,
 The ardor, the urge, the delight of it —
 Work that springs from the heart's desire,
 Setting the brain and the soul on fire. — ANGELA MORGAN
- (22) Roll on, thou deep and dark blue Ocean, roll!
 Ten thousand fleets sweep over thee in vain. — BYRON
- (23) — All of good the past hath had
 Remains to make our own time glad. — WHITTIER

(24) "O for a soft and gentle wind!"

I heard a fair one cry ;

But give to me the snoring breeze

And white waves heaving high ;

And white waves heaving high, my lads,

The good ship tight and free ;

The world of waters is our home,

And merry men are we. — CUNNINGHAM

(25) Come, choose your road and away, my lad,

Come choose your road and away !

We'll out of the town by the road's bright crown,

As it dips to the sapphire day !

All roads may meet at the world's end,

But, hey for the heart of the May !

Come, choose your road and away, dear lad,

Come, choose your road and away. — ALFRED NOYES ¹

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CHAPTER II

POISE AND POSITION

Whate'er he did was done with so much ease. — DRYDEN

Poise. Poise is a mental quality expressed outwardly as equilibrium of bearing. Self-control, calmness, serenity are words that express this mental quality; ease, dignity, freedom from unnecessary restraint, its outward manifestation. Many students have this quality naturally and maintain it under the most trying circumstances; others need to develop it. Poise is established by the overcoming of habits of tensity, impulsiveness, and hurry. The taking of long rhythmical breaths, whether you are speaking in ordinary conversation or upon the public platform, conduces to poise and ease.

Position in general. The position at all times and upon all occasions should be unaffected, and free from peculiarities. You must not only appear at ease but be at ease.

The subject matter of the speech or reading is the important consideration, and, therefore, you should do nothing that would call attention to yourself. If you have a mannerism or an eccentricity, do not excuse yourself by saying that it is natural to you and that it expresses your individuality; rather overcome it as quickly as possible. Not that all speakers should be cut out after one pattern, or that all speeches should be stereotyped.

Individuality, however, is not a matter of mere externals. Everyone has his individuality, and he should seek to retain and to develop it, but not along the lines of peculiarities. Individuality is mental, and is expressed in quality of tone and in earnestness and sincerity of manner, which come from richness and depth of thought. Placing the head upon one side, thrusting the lip for-

ward, twisting and fidgeting of the hands or body, and stiffness of attitude are not indications of individuality but are merely mannerisms that need to be corrected. Poise of thought and repose of the body always indicate inward power of character and true individuality.

The importance of attaining and maintaining good form in athletics is frequently impressed upon us. In fact, a teacher of any phase of athletics instructs his pupil in the good form of that particular sport before allowing him to put the movements or strokes into definite practice. To keep the body free from stiffness and in a responsive condition, it is well to establish and maintain good form in general bodily movements by the taking of some definite setting-up exercises preferably in the early morning, that will

1. Stretch and free the body.
2. Fix the habit of holding the body erect with the spine kept in a vertical position, the shoulder blades flattened, the chin at right angles to the body — that is, neither extended out too far nor drawn too closely in — and the hips drawn back.
3. Fix the habit of breathing fully and regularly.
4. Establish the general feeling of liteness of the body, giving special attention to the flexibility of the waist line. The girls should strive for grace and the boys for suppleness.
5. Establish a general feeling of stable equilibrium and ease.

Sitting position. Sit restfully straight. Too stiff an attitude is almost as bad as a slumping one. Rest lightly against the back of the chair. Place the base of the spine against the angle of the chair, thus avoiding the curvature-of-the-spine attitude that leads to carelessness in manner and speech.

The arms should be in a natural position, with the hands resting upon the lap. Folded arms give the appearance of stiffness; this attitude may feel restful to the one that assumes it, but it appears stiff and formal to the beholder. What is more, crossed arms usually interfere with the free action of the diaphragm, the muscle that is so necessary for correct and free breathing. When sitting

upon the platform, the boys should avoid the tendency to place a hand over each knee. This attitude they assuredly would avoid if they but realized that it makes the hands, not less, but more conspicuous! In the recitation room, as well as upon the platform, the student should keep his hands away from his face. Oftentimes, the one with exceptionally poor enunciation thoughtlessly places his fingers, or even his pencil, before his mouth when he is about to speak, thereby further interfering with his powers of clear

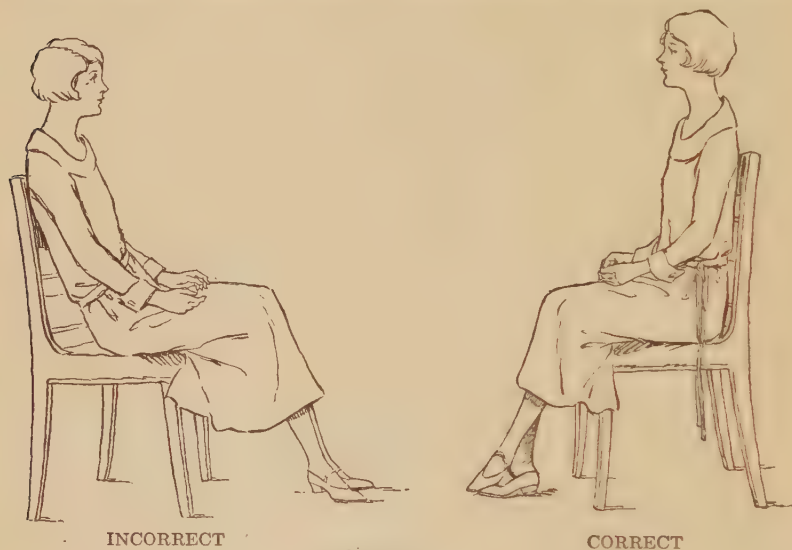


FIGURE 1.

expression. A fidgety manner upon the platform produces a like feeling in an audience; therefore, refrain from playing with papers, pencils, or articles of adornment that may be in or near the hands.

To be comfortably inconspicuous, the feet may be placed in either of two ways. They may be crossed; or they may be placed in a ready-to-rise position — that is, one foot, a little to the rear of the other so that the heel of the forward foot is at the instep of the rear foot. Frequently, a student unconsciously sits pigeon-toed, or in some ungainly attitude, and sometimes he continues in

such a position an hour at a time, forgetting that he is thus forming a habit that may be difficult to overcome.

To do away with faulty habits and to establish the correct manner of the sitting posture may require continual vigilance, but all efforts to fix the agreeably normal as the natural are well worth the making.

Rising position. If you have been sitting in a ready-to-rise position, shift the weight to the front foot before rising, and then push the body up from the ankles. If you have been sitting with

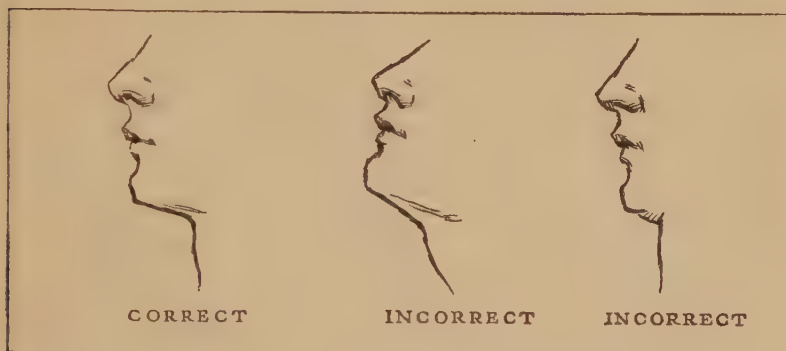


FIGURE 2.

the feet crossed, move the rear foot back and to the opposite side from the forward foot, before rising. The torso should lead, and it will if you have the feeling that there is a wire suspended from the ceiling and attached to the chest drawing you into an erect position. Overcome any tendency to let the chin or throat lead and you will thus avoid the tense feeling in the throat that would interfere with the free use of the voice.

The taking of a full breath as you rise will enable you to overcome the habit, so common to students, of beginning your recitation or your speech with the senseless sounds, *um, well-a, why-a*. Besides, this deep breath helps to give you the self-control that enables you to avoid that which you wish to avoid, and to say only what you wish to say in the way that you wish to say it.

Place the hand only lightly upon the arm of the chair, if you do it at all, for if you push yourself up from the arms of the chair, you give yourself the appearance of feebleness. Neither should you shove yourself forward before rising.

Whether rising to give a class recitation or to deliver a platform speech, rise to your full stature with calmness and assurance.

Standing position. Stand in an easy, erect position with the



CORRECT

FIGURE 3.



INCORRECT

chin at right angles to the throat, the chest high, the spine vertical, the shoulder blades on the same line with one another, the hips drawn back, and the weight upon the balls of the feet. The tendency on the part of those who endeavor to stand straight is to assume a position so straight that they lean backwards. If you wish to make sure that you are standing quite straight, imagine a plumb line extending from the top notch of

the sternum, or breastbone, through the body to the base of support, the ball of the foot supporting the main weight of the body.

The hands, for the most part, should be kept restfully at the sides. Do not make a practice of grasping the back of the chair or the edge of a table. Also, avoid any studied or constrained position of the hands. It is sometimes said that if a speaker clasps his hands in front of him, he assumes the position of "a little old lady"; and if he clasps them behind him of "a little old man."

The knees should be straight but not stiff. If you have formed the all-too-common habit of locking the knees — that is, of forcing them too far back and keeping them in this strained position — overcome this stiffness immediately. There is nothing that interferes more with an otherwise graceful and erect position than locked knees. On the other hand, do not allow the knees to be too lax, for this attitude indicates weakness. "Straight without stiffness," the rule given in the military drill book, is a good one to follow in maintaining the correct standing position.



FIGURE 4.

The feet should be placed neither too close together nor too far apart. When one is speaking before an audience, the distance between the heel of the forward foot and the arch of the rear foot should be approximately three inches. The weight should be placed upon the forward foot — whether upon the right or left makes no difference. The rear foot, including the heel, should rest flatly upon the floor, acting as a means of balance rather than of support. When you make transitions from one position to another, let the balls of the feet serve as a pivot. Do not rise unnecessarily upon either heels or toes, for these movements sometimes are taken to indicate conceit.

Walking position. Maintain balance, poise, and equilibrium when walking. If you walk as though there were a wire suspended

from the ceiling and attached to the center of the chest — just as in the rising position — you will find that your position is erect and easy. At all times the weight should be not on the heels, but on the balls of the feet. As in standing, the knees should not be stiffened nor locked. Neither should they be bent in too flexible a manner; this effect is even worse than that of too stiff knees, for it gives a person the appearance of weakness. The hands should swing naturally at the sides; either extreme of too much movement or too little is more than likely to divert the attention of an audience. The muscles of the torso, or body, especially those about the waist line, should be flexible but taut.

EXERCISES

For sitting position:

Sit correctly according to the directions and suggestions: base of the spine against the angle of the chair, shoulder blades flattened, hands resting on the lap, feet either crossed or in a ready-to-rise position.

For rising position:

Rise according to the preceding directions remembering to take a full breath at the same time.

For standing position:

1. Stand according to the preceding directions with the body stretched to the full height. Feel that you are pushing up from the diaphragm, forcing up a weight upon the head, and pushing down from the diaphragm, pressing the floor down.

2. Stand erect with weight upon balls of the feet.

(1) Rise slowly on the toes (counting six).

(2) Hold the position (counting six).

(3) Allow the weight to go back to the balls of the feet (counting six). Be careful that you do not place any weight upon the heels. Repeat several times.

3. Place weight on right foot forward.

(1) Rise very slowly on the toes (counting six).

(2) Hold (counting six).

(3) Let weight down (counting six).

(4) Keep weight upon the ball of the right foot.

Repeat the exercise with the left foot forward.

In each instance make sure that no weight is upon the heels.

4. Recite the following, "suiting the action to the word."

(1) Ay, every inch a King! — SHAKESPEARE

(2) He stands erect; his slouch becomes a walk. — COWPER

(3) Oh, and proudly stood she up!

Her heart within her did not fail. — TENNYSON

(4) Why, it was music the way he stood,

So grand was the poise of the head and so

Full was the figure of majesty! — RILEY

For arms at the sides:

Extend the arms directly above the head. Give one strong impetus forward of the arms, swinging them at full length in a pendulum-like movement; let this free movement of the arms continue until the arms, of themselves, come to a full stop. Repeat several times.

For walking position:

According to the directions, walk about the room, feeling as though an imaginary wire were suspended from the ceiling and attached to the center of the chest.

CHAPTER III

VOICE: TONE-PRODUCTION

A living voice, a breathing harmony. — BYRON

The speaking voice. A clear speaking voice is a prime requisite in every field of activity of today. The business, as well as the social, world demands a well-placed speaking voice with correct pronunciation and distinct enunciation. When one realizes that homes are sometimes rendered unpleasant by disagreeable voices and that positions are oftentimes denied because of the rasping voices of the applicants, he is aroused to take advantage of the opportunities offered to remedy these deficiencies. There is no excuse today for anyone's having a raucous, nasal, muffled, high-pitched, strident, or weak voice. Every person owes it to himself as well as to his associates and auditors to overcome as rapidly as possible all displeasing peculiarities in his voice.

The practical theory of starting from the standpoint that the speaking voice is perfect is a most excellent one for the securing of correct word formation and voice placement. In art, if you are drawing a straight line freehand, you keep your eye upon the point towards which you wish to draw your pencil; in mathematics, you start with a theorem or principle; in music, you think of the laws of harmony as you play; in painting, you have the landscape — or the memory of it — before you. The ideal speaking voice — clear, resonant, flexible, and forcible — should be in your mind as you take the exercises for achieving it.

There are numerous ways in which unwittingly some persons place hindrances upon the organs of speech and thus inhibit the speech tones. In certain instances these restrictions may be easily re-

moved, and in other instances vigilant effort alone will overcome them. Many boys who naturally have good voices limit their power of voice and resonance by placing a collar button directly over the larynx. Others wear too tight collars and in this way shut off the volume and richness of tone. A large majority of persons talk with the middle of the tongue instead of with the tip. Some talk entirely with the back of the tongue and then wonder why people cannot understand them. Some breathe incorrectly or just enough to keep themselves alive. A few stiffen the upper lip or set the lower jaw, thus preventing the sounds from coming forth clearly. Many girls, and some boys for that matter, place their tones on what might be termed the edge of the throat, causing the voice to be harsh and grating. Many pitch their voices too high, especially when speaking or reading before the public. Some cut off the nasal resonators, and thus produce the nasal quality that is unpleasant to everyone. Each of these faults may be easily remedied, but the individual must take note of his fault and endeavor to overcome it with definite exercises, as well as by constant watchfulness.

Ear training is fully as important as sound production, and the two are closely related. The ear should be trained to perceive the correct and resonant tones, as well as the tongue to produce them. If we only could talk into phonographic records and have the sounds repeated to us, how astonished we would be at our imperfections! Along with other omissions and commissions of diction we would be able to distinguish habits we may have of pronouncing words according to the section of the country from which we come. Sectional pronunciation can be overcome only through a careful training of the ear. For instance, if you are from the South, you should listen carefully to the correct way of pronouncing the diphthongs *ou* and *ow*, as in the words *out* and *how*. A provincialism in pronunciation is to be avoided as much as is a provincialism in the usage of words.

Train the ear to detect imperfections and weaknesses of voice and diction, but train it with even greater care to perceive the harmonies of good tone-production.

Conditions for free speech tones. Preliminary to taking voice exercises, see that you have established the prerequisite conditions for free speech tones, namely :

1. Ease and relaxation of the body
2. Breath control
3. Correct voice placement

The exercises for the establishment of these preliminary conditions, as well as for the voice exercises proper, are simple and few in number. If you desire immediate and marked progress, give fifteen minutes to this phase of the work several times a day and only that much at one time ; let every moment of the fifteen, however, be thoughtfully occupied. The establishment and maintenance of a good speaking voice is not so much a matter of time given to exercises as it is of definite thinking.

Relaxation and ease. The first condition to establish is one of complete rest and relaxation. Any tension in the body seems to evidence itself immediately in the throat and hence, we might say, to tighten the speech tones. Therefore, free the body from all that constrains—fatigue, strain, tensivity—and the voice will respond in freer and richer tones. It should be remembered that neither carelessness nor apathy is a synonym for ease. The condition to be established is one of restful activity—alive, but not tense. When the body is at ease and relaxed and hence in perfect control, all its parts are in coördination, and the voice is responsive to this harmonization.

EXERCISES

For relaxation of the body :

The following exercise may be taken in the standing, sitting, or reclining position. If at home, take the exercise in the reclining position—flat on the floor, straightening the body to its full length, and breathing fully.

1. Relax the whole body
The shoulders giving up all rigidity
The neck muscles losing all tension

The facial muscles, especially those about the mouth and the brow, giving up all strain

The upper lip becoming less stiff

The lower jaw losing all of the set feeling

The ribs and chest losing unnecessary rigidity

The whole body becoming less tense and more at ease.

2. Sigh several times, vocalizing the exhaling breath on words with open vowels; for example, "Ah," "No," "One."

Drop the jaw and keep it relaxed.

Yawn several times, letting the body relax throughout.

For relaxation of the throat muscles:

Let the muscles of the throat and neck relax, and move the head slowly in a circular movement as follows:

Down (counting to 6)

Towards the right (counting to 6)

To the back (counting to 6)

Towards the front (counting to 6)

To the front (counting to 6)

Up (counting to 6)

Repeat the exercise turning to the left, etc.

For ease in manner and speech:

Give the following selections, interspersing with frequent laughter. At first, laughter as an exercise may seem forced; but practice and persistence will bring freedom and naturalness. Remember that laughter is produced in the same manner as speech tones — the breath is inhaled and the tones allowed to float out as the breath is exhaled.

1. Jacques has just seen Touchstone, the merry court fool.

A fool, a fool! I met a fool i' the forest,

A motley fool; a miserable world!

As I do live by food, I met a fool. — SHAKESPEARE

2.

WHAT MAY SAID TO DECEMBER

Old December in his dotage

Tottered down the hill one day,

Stopped at Widow Worldly's cottage —

Stopped to talk to little May.

May was busy in the dairy,
Old December said, "Good day."
Thought she looked just like a fairy,
Told her not to run away.
"Prithee, dear, do you remember
What I said last Christmas day?"
But May laughed at old December,
Said she'd taken it in play:

Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!
Said she'd taken it in play,
Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!
Laughed the merry little May.

"Nay, I meant each word I uttered
That day 'neath the mistletoe."
"Do you like your parsnips buttered?"
Little May asked, laughing low.
"Child, I wish that for one moment
You would try to serious be,
For I've spoken to your mother
And she tells me you are free,
But, my dear, you have one lover —"
(Here he dropped on gouty knee,
Nearly knocked the milk-pail over!)
"Do not laugh, dear — I am he!"

Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!
"Do not laugh, dear — I am he!"
Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!
"Are you really — He! *He! He!*"

"Of my wealth you'll be partaker,
I can't spend it all myself,
Gold have I, and many an acre —"
"Please, sir, put this on the shelf."

"Child, my wishes are your mother's,
 She has told me so herself,
 She prefers me to all others,
 Think of her, you thoughtless elf."

"That I will," said May, "for really—
 I don't care for lands or pelf,
 And as mother loves you dearly
 She may marry you herself."

Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

"She may marry you herself,"

Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

Laughed the merry little elf.

— MARK AMBIENT

For further ease and freedom:

Read the nature lyrics, pages 347-349.

Breath control. Good, normal breathing habits should be universal, but until they are so, corrective breathing exercises must be practiced by classes in unison as well as by individuals.

Breathing should be correctly centered, deep, and regular. Much more depends upon this kind of breathing than is usually believed. Ease, freedom, poise, bearing, voice, character, all are interdependent with correct breathing. Whether reclining, sitting, standing, or walking, establish and maintain diaphragmatic, rhythmical, and controlled breathing.

A few, simple explanations regarding the normal operation and function of the diaphragm, the most important muscle used in respiration, will undoubtedly prove helpful in making sure that the breathing is correctly centered and sufficiently active.

The diaphragm is a muscular partition separating the chest from the abdomen. It is in the center of the torso. Its position is oblique, lower in back than in front. It is convex, and when the breath is inhaled, the diaphragm contracts and its surface becomes flattened; when the breath is expelled from the lungs, the diaphragm is relaxed and the organs resume their position. If you have difficulty in locating the diaphragm—and many make the

mistake of placing it too low — either trace the sternum, or breast-bone, from the neck down until you find the end of the bone, or place one hand directly above the waist line and the other hand above the first, and the latter hand will cover the diaphragm.

Although all parts of the lungs are used in breathing, the lower parts as well as the upper, endeavor to overcome any tendency to raise the chest as you breathe. Avoid the fault of abdominal breathing. The breath should be centered at the diaphragm. This respiratory muscle should be strong and active enough to keep the breath so centered.

Full breaths give support to the tones. There are some persons who attempt to make themselves heard with as little air in the lungs as possible. While the tone is going on, never have the sensation of a complete collapse of breath, for then you have nothing to rest the voice upon, and consequently you have no spring to your voice. The lungs, like automobile tires, give better service when filled with air than when flat !

Breathe frequently, fully, and rhythmically, talk on top of the breath, and you will thereby establish the active and controlled conditions of the breathing activities that result in good tone production.

EXERCISES

Preparatory Conditions for Breathing Exercises

- (a) Air fresh, with as many windows open as possible
- (b) Shoulders relaxed
- (c) Diaphragm active and flexible ; throat passive
- (d) Body strong or firm, but not tense
- (e) Mind tranquil

Directions for Practice

Before beginning a breathing exercise, always expel the air from the lungs.

Do not raise the shoulders as you inhale.

Take the exercises in the sitting as well as in the standing position. If at home, take the first few exercises in a reclining position, straightening the body to its full length ; in this position you will

always breathe correctly, with the breath centered at the diaphragm.

Do your counting in the same tempo as the ticking of a large clock. Counting when inhaling is impracticable and almost impossible; therefore, the teacher will count for the exercises that involve inhalation, the student counting silently when taking the exercises by himself. When exhaling, count imaginary objects — birds in the open, boats on a lake, or flags in a parade — and you will thereby give spontaneity to the exercises.

Establish the feeling that the breath is supporting the tones. Let the words slip out on top of the breath. An apt illustration is that of a boy riding into shore on the top of a surf board:

the wave = the breath
the boy = the word

Taking the exercises with this illustration in mind is especially helpful to those who have speech difficulty.

For deep breathing:

1. Take a deep breath, inhaling to the bottom of the lungs; expel in a soft whistle. Repeat three times.

2. Take a deep breath, and as you exhale, slowly count aloud up to 25, to 30, to 50, and finally to 60.

For rhythmical breathing:

Take full, deep breaths as follows, repeating each exercise several times:

1.

In, 2, 3, 4, 5;	hold, 2, 3, 4;	out, 2, 3, 4, 5;	hold, 2, 3, 4;
In, 2, 3, 4, 5, 6, 7;	hold, 2, 3, 4, 5;	out, 2, 3, 4, 5, 6, 7;	hold, 2, 3, 4, 5;

and continue increasing the breath up to: In, 14;
hold, 9; etc.

2. Establish rhythmical breathing as you walk, inhaling and exhaling in accordance with the steps taken; for example, inhale to 7, hold, 1; exhale to 7, hold, 1.

For controlled breathing:

Inhale a full breath and exhale slowly, counting aloud in a series of threes, fives, or sevens; for example:

1, 2, 3; hold, 4, 5, 6; hold, 7, 8, 9; hold, 10, 11, 12; hold, etc.

For vocalizing the breath :

1. Vocalize the breath with different sets of numbers ; with each series expel the breath until it feels almost spent :

- (1) one
- (2) one, two
- (3) one, two, three
- (4) one, two, three, four, etc.

2. Vocalize the breath with the words : bend, bound ; mend, mound ; send, sound ; wend, wound.

For application of breath control to speaking and reading :

1. Breathe through the nostrils with the mouth open, repeating the preceding exercises according to this method of breathing.

As the continual taking of the breath directly through the mouth has a tendency to dry the throat, this exercise is very valuable as preparation for platform speaking or reading. Be able to breathe through the nostrils as well when the mouth is open as when it is closed.

2. Read the following poem, inhaling a full breath before each reading phrase and exhaling easily as you read the phrase. Take a great deal of time with this exercise.

THE HOUSE OF THE TREES

/ Ope your doors and take me in, / spirit of the wood !
 / Wash me clean of dust and din, / clothe me in your mood.
 / Take me from the noisy light, / to the sunless peace,
 / Where at midday standeth Night / singing Toil's release.
 / All your dusky twilight stores / to my senses give ;
 / Take me in and lock the doors, / show me how to live.
 / Lift your leafy roof for me, / part your yielding walls :
 / Let me wander lingeringly / through your scented halls.
 / Ope your doors and take me in, / spirit of the wood !
 / Take me / — make me next of kin / to your leafy brood.

— ETHELWYN WETHERALD

NOTE : / indicates that the breath is to be inhaled.

Voice placement. The third condition that needs to be established in the production of correct speech tones is the placement of the voice. The term *voice placement* is used with several meanings, and, therefore, the significance intended should be clear and definite.

Voice placement may mean the place where the voice seems to originate, the head resonators; it may mean the place where the tones are focused, the point in space just outside the lips; or it may mean the place in the auditorium towards which the speaker aims his voice. According to the usage of the term today, any one of these meanings is correct. A clear statement of the term, and one that embraces all three meanings, is the following: Place the tones in the nose resonators, focus the tones in a point in space just outside the lips, and project the tones into the auditorium in a way that all may hear.

EXERCISES

For correct voice placement:

1. Inhale a full breath, hum the sound *ng* in the nose resonators, opening and closing the mouth but keeping the sound placed far forward so that there will be no difference in the sound whether the mouth is open or closed.

2. As you read "The House of the Trees" and the poems on pages 43-45, hum before giving each phrase to make sure that the tones are in the nose resonators.

For focusing the words:

As you read the passages, page 137, focus or condense the voice tones just outside the lips.

For projecting the tones:

As you read the passages, page 138, project the tones to the farthest corner of the room.

Flexibility of tones. A flexible voice is most desirable in ordinary conversation, and it is indispensable in platform speaking or reading.

The body that is at ease and free from rigidity is at one's command for action; likewise, the voice that is flexible and easily modulated is responsive to speech expression. This flexibility

may be innate, but with the ordinary voice it usually is not. Therefore, as the pianist practices scales and arpeggios to give his wrists free play and strength, the average person should play with the speech tones of his voice to give them freedom and agility.

Flexibility of voice includes range of tones, pitch of voice, and inflections.

The range, or compass, of an ordinary speaking voice should be at least seven full notes; other notes should be available in addition to these seven. Compare a voice with a range of only two or three speech tones with a selection played upon the piano with only two or three notes to give it variety! Monotony of tones is not only trying to the listener, but it many times indicates some form of monotony in the person's disposition. Take an inventory of your speech tones. If you find that your voice is rigid and inflexible, develop responsiveness in your character, and, at the same time, take the exercises on page 28 until your voice has normal range. As you practice exercises that develop the upper notes in your voice, your lower tones will become richer in melody and quality. Needless to say, the exercises are not for the purpose of encouraging you to use all of the tones all of the time, but to enable you to bring into action the tones that the occasion demands. A full range of speech tones will give you a feeling of ease and freedom, will please your auditors, and will greatly aid you in winning and holding the attention and interest of your audience.

Pitch of tones is determined by the rate of vibration of the vocal chords. If the chords are drawn tightly and the vibrations are rapid, the pitch of the voice is very high. If the chords are less tense, the vibrations are slower, and the pitch of the voice is low. The pitch of the voice may be lowered by the taking of deep breaths. High-pitched voices usually are indicative of the wrong method of breathing — that is, chest breathing. One of numerous instances that might be quoted to illustrate this point is that of a certain boy with an excellent tenor voice, who was found to speak in a most trying voice of upper register. After taking regular exercises in diaphragmatic breathing much deeper than was his custom, and learning how to vocalize these full breaths into his

speech tones, this boy, much to his own delight, was able to pitch his speaking voice in a normal key, four notes lower than his former unnatural tones. Normal pitch indicates normal poise and ease. Changes of pitch are a means of discriminating ideas; they should not be chaotic, but should come with some definite change in thought.

Voice inflection is the modulation or sliding of the voice during the utterance of a word. There are three forms of inflection used in both ordinary conversation and in platform speech: long, short, abrupt, or gradual. Abrupt inflections indicate excitement; long



FIGURE 5.

inflections indicate repose. Too definite rules regarding the making of inflections are rightfully considered old-fashioned, but the observance of a few simple directions regarding their general use will unquestionably help anyone overcome such tendency as he may have to place upward inflections where downward inflections belong, or downward inflections where upward inflections belong.

Use downward inflections at the end of sentences to express affirmation or conviction. Avoid using downward inflections within the sentence itself, for each downward inflection gives a sense of definiteness and finality to the thought phrase, and, therefore, the continued use of the downward inflection within the sentences tends to bring about a disconnected and sometimes stern note to the speech.

Use slight upward inflections within the sentence to indicate that the thought is incomplete. An upward inflection at the end of every thought phrase within the sentence serves to sustain the thought, — that is, to hold the ideas together and to give unity to the sentence thought. Avoid making the upward inflections too

marked, for you thereby will give to your speech tones an unpleasant patronizing effect. Give upward inflections at the close of sentences only when you wish to imply question, uncertainty, or doubt.

Circumflex inflections indicate indecision, evasiveness, sarcasm, or comedy. Although these inflections are not used so frequently in ordinary conversation as are the other two forms, you will gain flexibility of tones by practicing the circumflex inflections with the other forms of inflection.

Inflections are expressive, and they should be natural. If you find that you are speaking with unnatural inflections, just ask yourself, according to the context of your reading or speech, the questions *What? Where? Why? When? Whom? Which?* In answering these questions with the appropriate words of the context, you will be able to establish natural inflections. As Kipling so well puts it, —

I keep six honest serving-men;
(They taught me all I know):
Their names are What and Where and When
And How and Why and Who.

The meaning of a word or passage is often conveyed through inflection. Provided your voice is flexible, you will find that definite thinking will result in correct inflections.

EXERCISES

For range of voice:

Let the class in unison and then separately count as follows, extending the range of tones from the lowest possible note to the highest, increasing the gamut of tones with each rehearsal.

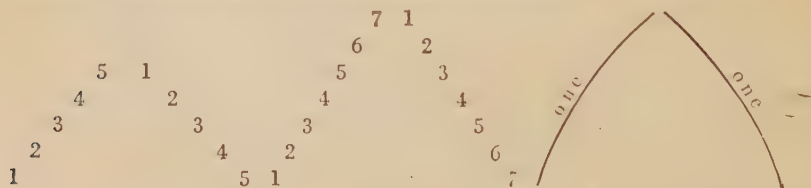


FIGURE 6.

For variety of tones:

1. Count to twelve, speaking each number in a different tone and giving the final numbers with the same force and decisiveness that you would give to the conclusion of a speech. Count to twenty, to thirty, to forty, in the same manner.

2. Count to fifty, phrasing the numbers into threes, fives, or sevens and speaking with the greatest variety of tones of which you are capable.

3. Tell three short stories (1) serious, (2) funny, (3) mysterious, using, instead of words, the letters of the alphabet. Have the feeling, as you take this exercise, that you are playing with the tones.

For inflections:

Give words and phrases like the following with decided inflections.

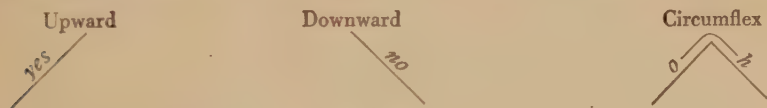


FIGURE 7.

For variety of voices:

Speak the following informal phrases in several decidedly different tones of voice prompted by the nature of the thought; as, eagerly, dignifiedly, excitedly, condescendingly, haughtily, kindly, humorously, hurriedly, romantically, pathetically, gayly, graciously.

Good Morning!

Are you the gardener?

It was the lady of Seville.

For changes in pitch:

According to the changes in thought, speak the following with quick changes in pitch:

1. Was heard the old clock on the stair, —

“Forever — never!

Never — forever.” — LONGFELLOW

2. *Rosalind (aside to Celia)*. "I will speak to him like a saucy lackey and under that habit play the knave with him. (*to Orlando*) Do you hear, forester?"

(For additional examples see pages 163-164)

For differences in stress and length of tones:

Read the following aloud, stressing in thought the words that are the most significant:

It is easy in the world to live after the world's opinion; it is easy in solitude, to live after our own; but the great man is he who in the midst of the crowd keeps with perfect sweetness the independence of solitude. — EMERSON

For agility of tones:

Give the following lyric selections with the tip of the tongue nimble but strong:

1. O the South Wind and the Sun!

How each loved the other one —

Full of fancy — full of folly —

Full of jollity and fun! — RILEY

2. Hail to thee, blithe Spirit!

Bird thou never wert,

That from Heaven, or near it,

Pourest thy full heart

In profuse strains of unpremeditated art. — SHELLEY

3. Haste thee, Nymph, and bring with thee

Jest and youthful Jollity,

Quips, and Cranks, and wanton Wiles,

Nods, and Becks, and wreathèd Smiles,

Such as hang on Hebe's cheek,

And love to live in dimple sleek;

Sport that wrinkled Care derides,

And Laughter holding both his sides.

Come, and trip it as ye go,

On the light fantastic toe. — MILTON

4. It was a lover and his lass,
 With a hey, and a ho, and a hey nonino,
 That o'er the green corn-field did pass
 In the spring time, the only pretty ring time,
 When birds do sing, hey ding a ding, ding:
 Sweet lovers love the spring. — SHAKESPEARE

For flexibility of tones and variety of expression:

(FOR BOYS)

1. *Capulet gayly to his guests:*

Come, musicians, play.
 A hall, a hall! give room! and foot it! — *Romeo and Juliet*, I, v

2. *Hamlet sincerely to Laertes:*

Give me your pardon, sir; I've done you wrong.
 — *Hamlet*, V, ii

3. *Octavius defiantly to his enemies:*

Defiance, traitors, hurl we in your teeth;
 If you dare fight today, come to the field. — *Julius Cæsar*, V, i

4. *Prospero profoundly to Ferdinand:*

Like the baseless fabric of this vision,
 The cloud-capp'd towers, the gorgeous palaces,
 The solemn temples, the great globe itself,
 Yea, all which it inherit, shall dissolve. — *The Tempest*, IV, i

5. *Bassanio loyally of Antonio:*

The dearest friend to me, the kindest man,
 The best-condition'd and unwearied spirit
 In doing courtesies. — *The Merchant of Venice*, III, ii

6. *King Lear irefully to his daughter, Goneril:*

What, fifty of my followers at a clap!
 Within a fortnight! — *King Lear*, I, iv

7. *Gratiano humorously to Antonio:*

I am Sir Oracle,

And, when I ope my lips, let no dog bark!

— *The Merchant of Venice*, I, i

8. *Orlando jocularly to Rosalind:*

Good day and happiness, dear Rosalind!

— *As You Like It*, IV, i

9. *Othello earnestly to the Senators:*

Most potent, grave, and reverend signiors,

My very noble and approved good masters. — *Othello*, I, iii

10. *Horatius wonderingly to Hamlet:*

O day and night, but this is wondrous strange! — *Hamlet*, I, v

(FOR GIRLS)

1. *Portia charmingly to Bassanio:*

I pray you, tarry: pause a day or two

Before you hazard; for, in choosing wrong,

I lose your company: therefore forbear awhile."

— *The Merchant of Venice*, III, ii

2. *Celia teasingly to Rosalind:*

O wonderful, wonderful, and most wonderful wonderful!

and yet again wonderful, and after that, out of all hoop-

ing! — *As You Like It*, III, ii

3. *Rosalind reproachfully to Orlando:*

Why, how now, Orlando! where have you been all this while?

— *As You Like It*, IV, i

4. *Portia anxiously to servant, Lucius:*

I prithee, boy, run to the senate-house;

Stay not to answer me, but get thee gone.

Why dost thou stay? — *Julius Cæsar*, II, iv

5. *Rosalind playfully to Orlando:*

Make the doors upon a woman's wit, and it will out at the casement; shut that, and 'twill out at the key-hole; stop that, 'twill fly with the smoke out at the chimney.

— *As You Like It*, IV, i

6. *Ophelia candidly to Laertes:*

'Tis in my memory lock'd,
And you yourself shall keep the key of it. — *Hamlet*, I, iii

7. *Perdita graciously to Polixenes:*

Sir, welcome :
It is my father's will I should take on me
The hostess-ship o' the day. — *The Winter's Tale*, IV, iv

8. *Viola ardently to Olivia:*

Most radiant, exquisite, and unmatchable beauty !
— *Twelfth Night*, I, v

9. *Perdita winsomely to Polixenes:*

Here's flowers for you ;
Hot lavender, mints, savory, marjoram ;
The marigold, that goes to bed wi' the sun."
— *The Winter's Tale*, IV, iv

10. *Portia thoughtfully to Nerissa:*

If to do were as easy as to know what were good to do, chapels had been churches, and poor men's cottages princes' palaces. It is a good divine that follows his own instructions.
— *The Merchant of Venice*, I, ii

Resonance. The musical vibration of the vocal chords is called resonance. Some persons have a natural resonance, others need to develop it. The resonant chambers are the hollow bones of the nose, the face, and the mouth. If these vibrate freely, the voice is harmonious in quality and rich in volume.

The resonant chambers of the speaking voice can well be compared with the bodies of musical instruments. All musical instru-

ments have frames, usually of wood, that vibrate as the instrument is played. The key that is struck upon the piano plays upon a string which, in turn, sets in vibration the piano frame. The quality of tone depends not only upon the kind of wood of which the frame of the musical instrument is made, but also upon the freedom from all hindrances both inside and outside the frame.

Every person should be even more particular regarding the resonance chambers of his speaking voice than is the musician regarding his instrument. When you interfere consciously or unconsciously with your nasal resonators, you bring about the same kind of result that you would if you stuffed paper or cloth into the body or frame of a piano or a violin !

Formerly, a person who had a nasal twang to his voice was told not to speak through his nose. Today, he is told that if he lets the nose resonators vibrate freely, he will have natural tones. A so-called nasal quality of tone comes from closing off the nasal or resonant chambers. You can easily prove the truth of this statement by placing the fingers firmly over the nose resonators and then trying to speak. The voice is nasal if you do not talk in the nose resonators ; it is not nasal when you do talk in the nose resonators.

If one has a beautiful singing voice, it does not necessarily follow that his speaking voice is melodious. In fact, some excellent singers are known to have rasping speaking voices ; this is because they use the nose resonators when they sing, but when they speak, they partly shut them off.

Make every endeavor to give the purest, the fullest, and the richest resonance to the speaking voice. Do not waste the smallest vibration. Keep free and active the nasal resonators so that they will respond readily and easily to the vibrations of the vocal chords. As far as possible, speak with the mouth in the singing shape. A flat shape to the mouth has a tendency to produce flat tones, whereas a singing or more rounded shape to the lips undoubtedly gives a rounder, fuller, and more pleasing sound to the tones.

In order to give definite shape to a word, you condense the sounds

just outside the lips. This condensation of sound you reënforce with the nasal resonators, the center of vibration.

One should never attempt to force resonance. Therefore, begin exercises for the development of resonance of tones with the most delicate of vibrations. Increase the length and volume of these vibrations gradually, and you will be greatly surprised at your rapid progress in the establishment of rich and resonant speech tones.

EXERCISES

For head resonance:

1. Hum the sounds *n-e-o-a*. Repeat slowly several times.
2. Repeat the word *one* very rapidly.
3. Hum the sound *ng* and vocalize into the words *ring, sing, swing, cling, king, fling, bring, spring*.
4. Hum, and then vocalize the hum into the words: "In the merry month of May," and "Musicians make and mold music."

For verifying correct placing of resonance:

Inhale a deep breath and as you exhale, hum the sound *ng* in the anterior nares. Open and close the mouth as you prolong the hum, and if the sound is exactly the same whether the mouth is open or closed, you have found the way to develop the resonance of your speaking voice. To verify the correctness of your placing of the resonance, let some one listen with his eyes turned from you to note any difference in the hum when your mouth is open and when it is closed.

For fullness of resonance:

1. Read the following poem very slowly, imitating the sound of the bell each time that it occurs in the poem, thus: Inhale a full breath before each stroke of the bell and let the exhalation be in the form of condensed sound waves in the head resonators. If this is done correctly, the whole head will feel like a vibrant bell and the voice will immediately express fuller resonance than before. In every stanza but one, the ringing of the bell occurs; hence the members of the class may give the stanzas in rotation. This is a valuable exercise and should be given very slowly.

THE OWL AND THE BELL

"*Bing, Bim, Bang, Bome!*"

Sang the Bell to himself in his house at home.

Up in the tower, away and unseen,

In a twilight of ivy, cool and green;

With his *Bing, Bim, Bang, Bome!*

Singing bass to himself in his house at home.

Said the Owl to himself, as he sat below

On a window-ledge, like a ball of snow,

"Pest on that fellow, sitting up there,

Always calling the people to prayer!

With his *Bing, Bim, Bang, Bome!*

Mighty big in his house at home!

"I will move," said the Owl. "But it suits me well;

And one may get used to it, — who can tell?"

So he slept in the day with all his might,

And rose and flapped out in the hush of night,

When the Bell was asleep in his tower at home,

Dreaming over his *Bing, Bang, Bome!*

For the Owl was born so poor and genteel,

He was forced from the first to pick and steal;

He scorned to work for honest bread —

"Better have never been hatched," he said.

So he slept all day; for he dared not roam

Till the night had silenced the *Bing, Bang, Bome!*

When his six little darlings had chipped the egg,

He must steal the more; 'twas a shame to beg.

And they ate the more that they did not sleep well.

"It's their gizzards," said ma; said pa. "It's the Bell!

For they quiver like leaves in a wind-blown tome,

When the Bell bellows out his *Bing, Bang, Bome!*"

But the Bell began to throb with the fear
Of bringing the house about his one ear ;
And his people were patching all day long,
And propping the walls to make them strong.
So a fortnight he sat, and felt like a mome,
For he dared not shout his *Bing, Bang, Bome!*

Said the Owl to himself, and hissed as he said,
"I do believe the old fool is dead.
Now, now, I vow, I shall never pounce twice ;
And stealing shall be all sugar and spice.
But I'll see the corpse, ere he's laid in the loam,
And shout in his ear *Bing, Bim, Bang, Bome!*

"Hoo! hoo!" he cried, as he entered the steeple,
"They've hanged him at last, the righteous people!
His swollen tongue lolls out of his head —
Hoo! hoo! at last the old brute is dead.
There let him hang, the shapeless gnome!
Choked, with his throat full of *Bing, Bang, Bome!*"

So he danced about him, singing Too-whoo!
And flapped the poor Bell and said, "Is that you?
Where is your voice with its wonderful tone,
Banging poor owls and making them groan?
A fig for you now, in your great hall-dome!
Too-whoo is better than *Bing, Bang, Bome!*"

So brave was the Owl, the downy and dapper,
That he flew inside, and sat on the clapper;
And he shouted Too-whoo! till the echo awoke
Like the sound of a ghostly clapper-stroke.
"Ah, ha!" quoth the Owl, "I am quite at home;
I will take your place with my *Bing, Bang, Bome!*"

The Owl was uplifted with pride and self-wonder;
He hissed, and then called the echo thunder;

And he sat, the monarch of feathered fowl,
Till — *Bang!* went the Bell, and down went the Owl,
Like an avalanche of feathers and foam,
Loosed by the booming *Bing, Bang, Bome!*

He sat where he fell, as if naught was the matter,
Though one of his eyebrows was certainly flatter.
Said the eldest owlet, "Pa, you were wrong;
He's at it again with his vulgar song."
"Be still," said the Owl; "you're guilty of pride:
I brought him to life by perching inside."

"But why, my dear?" said his pillowy wife;
"You know he was always the plague of your life."
"I have given him a lesson of good for evil;
Perhaps the old ruffian will now be civil."
The Owl looked righteous, and raised his comb;
But the Bell bawled on his *Bing, Bang, Bome!*

— GEORGE MACDONALD

*For further development of resonance:*¹

1. Hum "America," "My Bonnie Lies over the Ocean," and other familiar melodies, taking a full breath before each musical phrase. Hum lightly and make sure that the vibration is centered in the anterior nares; open and close the mouth as in exercise, page 25.

2. Read aloud the little classics from Shakespeare, pages 45-48, especially numbers 3 and 5 (for boys) or 1 and 5 (for girls).

Quality of tones. The quality of voice is that indefinable something that expresses the individuality of the person speaking.

¹ If possible, practice all the exercises for resonance with the aid of a piano. Even though you are not an accomplished musician, and never hope to be, you should know the principal chords upon the piano in order that you may intelligently give variety to your practice. Be sure that the piano is in tune. The keynote, or point of departure, varies with the individual. The keynote of a girl's voice is usually about *b* below the middle *c*, and the keynote of a boy's voice is usually about an octave lower. Find this keynote of your voice and from this point of departure practice the exercises with an ascending and then a descending series of tones.

Enunciation and pronunciation are the frame to the picture, the quality of voice is the picture.

A voice with a pure and mellow tone quality is universally appreciated. This quality depends partly upon the taking of deep, full breaths, yet it depends more upon the character and mental attitude of the individual. The saying is, "There is no index of the character so sure as the speaking voice." Although this statement cannot be taken as a hard-and-fast rule, no one can gainsay that thinking and sympathy give quality and depth to the speech tones. Therefore you will greatly improve the tone quality of your speaking voice by oral reading of fine and noble literature, and also by the singing of songs rich in beauty and harmony.

EXERCISES

For quality of tones:

Let your voice be responsive to the full meaning of each word as you give it aloud to the class; for example, do not speak the word *mother* as if you were asking your mother to wait upon you, but rather with the understanding of the real reverence given to the motherhood of the race. (For additional words see pages 119, 120.)

freedom	peace	inspiration
truth	beauty	reverence
liberty	harmony	silence
joy	kindness	compassion
sympathy	mother	love
friend	home	wisdom

For variety of quality:

Read aloud the following poem, letting the quality of tones be full and rich, velvety and mellow, or light and delicate, as the words and thought suggest.

THE APPLE BLOSSOMS

Have you seen an apple orchard in the spring?
in the spring?

An English apple orchard in the spring?

When the spreading trees are hoary
With their wealth of promised glory,
And the mavis pipes his story
In the spring!

Have you plucked the apple blossoms in the spring?
in the spring?
And caught their subtle odors in the spring?
Pink buds bursting at the light,
Crumpled petals baby-white,
Just to touch them a delight!
In the spring!

Have you walked beneath the blossoms in the spring?
in the spring?
Beneath the apple blossoms in the spring?
When the pink cascades were falling,
And the silver brooklets brawling,
And the cuckoo bird is calling
In the spring!

Have you seen a merry bridal in the spring?
in the spring?
In an English apple orchard in the spring?
When the brides and maidens wear
Apple blossoms in their hair:
Apple blossoms everywhere,
In the spring?

If you have not, then you know not, in the spring,
in the spring,
Half the color, beauty, wonder of the spring.
No sight can I remember,
Half so precious, half so tender,
As the apple blossoms render
In the spring! — WILLIAM MARTIN

For bringing out the vowels:

Read aloud other lyric poems, thinking of the vowel sounds as you pronounce the words (see pages 347-349).

For development of richness of tones:

Read aloud exercises for spontaneity (pages 4-7) and for word-illumination (pages 121-124).

Directness and volume. "Quality first, and then quantity," is a good maxim to follow in developing the speech tones. Quality of tone should not be sacrificed for bigness of speech tones. If the exercises for both quality and quantity of voice are taken watchfully, these two elements of voice production may be developed at the same time.

Greater volume comes through the establishment of freer conditions. An open throat helps you to pronounce the vowels more freely and openly, and the vowels are the sounds that give the carrying quality to the voice. A more active flexibility of the diaphragm always results in greater strength of voice. In the effort to make yourself heard, do not hamper this added strength by straining the throat muscles. The voice should never be forced. Activity of the diaphragm with passivity of the throat is the general condition to be established and maintained.

When speaking before an audience, include in thought all persons in that audience, especially those in the last rows; but focalize the voice, for otherwise it will spread out into space and lose much of its carrying quality. If the auditorium is large and it is necessary for you to turn to the several parts of the audience at different times, you will find that if you speak directly to one part of the audience at one time, the other parts of the audience will have a feeling of directness in your delivery. In general, however, have the feeling that you are addressing the audience as if it were one person.

EXERCISES*For volume of tone:*

Give the following words several times with volume and strength, inhaling a full breath before each word and speaking in wider and

wider circles, aiming your voice definitely at different parts and corners of the hall or auditorium. Or better still, speak with directness to some one who may go from one part of the auditorium to another, asking you to speak "louder," "louder," "louder." Be sure that you maintain the fundamental conditions and do not sacrifice quality for quantity. As vowels give the carrying quality to the voice, words with open vowels have been chosen for the following exercise.

ship-ahoy	oh	afloat
one	hello	boat
no	home	go

For strength of tones:

"Suiting the action to the word, and the word to the action." give the following synonyms of the word "strength." If you are speaking in a large auditorium, address an imaginary audience; if in a smaller room, aim the voice at a picture on the wall, at the top of some flagpole in a near-by yard, or at some fixed point in the distance.

dominion	mighty	unconquerable
power	invincible	forceful
courage	strength	victory
greatness	supreme	triumphant

For directness:

Speak through an imaginary funnel with the large end towards yourself and the small end towards the audience, thus focusing the tones.

1. Come over the river to us.
2. "Charge, Chester, charge! On, Stanley, on!"
3. "Hang out our banners on the outward walls."
4. "Once more unto the breach, dear friends, once more."
5. "They shall not pass."
6. "Come one, come all! this rock shall fly
From its firm base as soon as I."

For fullness and freedom of tones:

Let each student, in turn, read a stanza of one of the following poems, expressing full responsiveness to the breadth of the ideas in that particular stanza.

RING OUT, WILD BELLS

Ring out, wild bells, to the wild sky,
 The flying cloud, the frosty light;
 The year is dying in the night;
 Ring out, wild bells, and let him die.

Ring out the old, ring in the new, —
 Ring, happy bells, across the snow;
 The year is going, let him go;
 Ring out the false, ring in the true.

Ring out the grief that saps the mind,
 For those that here we see no more;
 Ring out the feud of rich and poor;
 Ring in redress to all mankind.

Ring out a slowly dying cause,
 And ancient forms of paltry strife;
 Ring in the nobler modes of life,
 With sweeter manners, purer laws.

Ring out the want, the care, the sin,
 The faithless coldness of the times;
 Ring out, ring out my mournful rhymes,
 But ring the fuller minstrel in.

Ring out false pride in place and blood,
 The civic slander and the spite;
 Ring in the love of truth and right,
 Ring in the common love of good.

Ring out old shapes of foul disease,
Ring out the narrowing lust of gold,
Ring out the thousand wars of old;
Ring in the thousand years of peace.

Ring in the valiant man, and free,
The larger heart, the kindlier hand;
Ring out the darkness of the land;
Ring in the Christ that is to be. — TENNYSON

SUN MEN

We crossed the Western Ocean
Three hundred years ago,
We cleared New England's forests
Three hundred years ago.

Blow high, blow low,
Heigh hi, heigh ho,
We cleared New England's forests
Three hundred years ago.

We climbed the Alleghanies
Two hundred years ago,
We reached the Susquehanna
Two hundred years ago.

Blow high, blow low,
Heigh hi, heigh ho,
We reached the Susquehanna
Two hundred years ago.

We crossed the Mississippi
One hundred years ago,
And glimpsed the Rocky Mountains
One hundred years ago.

Blow high, blow low,
Heigh hi, heigh ho,
And glimpsed the Rocky Mountains
One hundred years ago.

We passed the Rocky Mountains
A year or so ago,
And crossed the salty deserts
A year or so ago.
Blow high, blow low,
Heigh hi, heigh ho,
And crossed the salty deserts
A year or so ago.

We topped the high Sierras
But a few days ago,
And saw great California
But a few days ago.
Blow high, blow low,
Heigh hi, heigh ho,
And saw great California
But a few days ago.

We crossed Sonoma's mountains
An hour or so ago,
And found this mighty forest
An hour or so ago.
Blow high, blow low,
Heigh hi, heigh ho,
And found this mighty forest
An hour or so ago.

— From *The Acorn-Planter* by JACK LONDON

REVIEW EXERCISES FOR THE VOICE

(Little classics from Shakespeare)

For voice quality, resonance, directness, and volume:

(FOR BOYS)

1. *Antony eulogizing Brutus:*

This was the noblest Roman of them all:
All the conspirators, save only he,

Did that they did in envy of great Cæsar ;
 He only, in a general honest thought
 And common good to all, made one of them.
 His life was gentle, and the elements
 So mix'd in him that Nature might stand up
 And say to all the world, " This was a man ! "

— *Julius Cæsar*, V, v

2. *Orlando encouraging old Adam:*

Why, how now, Adam ! no greater heart in thee ? Live a little ;
 comfort a little ; cheer thyself a little. If this uncouth forest
 yield any thing savage, I will either be food for it or bring it for
 food to thee. . . . Well said ! Thou lookest cheerly. — *As You
 Like It*, II, vi

3. *Brutus rebuking Cassius:*

Remember March, the ides of March remember :
 Did not great Julius bleed for justice' sake ?
 What villain touch'd his body, that did stab,
 And not for justice ? What, shall one of us,
 That struck the foremost man of all this world
 But for supporting robbers, shall we now
 Contaminate our fingers with base bribes,
 And sell the mighty space of our large honours
 For so much trash as may be graspèd thus ?
 I had rather be a dog, and bay the moon,
 Than such a Roman. — *Julius Cæsar*, IV, iii

4. *Romeo extolling beauty of Juliet:*

But, soft ! What light through yonder window breaks ?
 It is the east, and Juliet is the sun.
 Arise, fair sun, and kill the envious moon,
 Who is already sick and pale with grief,
 That thou, her maid, art far more fair than she.

— *Romeo and Juliet*, II, ii

5. *Antony eulogizing Cæsar:*

O mighty Cæsar! dost thou lie so low?
 Are all thy conquests, glories, triumphs, spoils,
 Shrunk to this little measure? Fare thee well.

— *Julius Cæsar*, III, i

6. *Polonius giving advice to his son, Laertes:*

To thine own self be true,
 And it must follow, as the night the day,
 Thou canst not then be false to any man. — *Hamlet*, I, iii

(FOR GIRLS)

1. *Portia addressing the court:*

The quality of mercy is not strain'd,
 It droppeth as the gentle rain from heaven
 Upon the place beneath: it is twice blest;
 It blesseth him that gives, and him that takes:
 'Tis mightiest in the mightiest: it becomes
 The thronèd monarch better than his crown.

— *The Merchant of Venice*, IV, i

2. *Viola pleading Duke's suit to Olivia:*

If I did love you in my master's flame,
 With such a suffering, such a deadly life,
 In your denial I would find no sense;
 I would not understand it.

(*Olivia*: Why, what would you?)

Make me a willow cabin at your gate,
 And call upon my soul within the house;
 Write loyal cantons of contemnèd love,
 And sing them loud even in the dead of night;
 Halloo your name to the reverberate hills,
 And make the babbling gossip of the air
 Cry out, "Olivia!" O, you should not rest
 Between the elements of air and earth,
 But you should pity me! — *Twelfth Night*, I, v

3. *Rosalind plotting disguise with Celia:*

Were it not better,
Because that I am more than common tall,
That I did suit me all points like a man?
A gallant curtlet-axe upon my thigh,
A boar-spear in my hand; and, in my heart
Lie there what hidden woman's fear there will,
We'll have a swashing and a martial outside,
As many other mannish cowards have
That do outface it with their semblances.

— *As You Like It*, I, iii

4. *Juliet speaking from the balcony to Romeo:*

Thou know'st the mask of night is on my face,
Else would a maiden blush bepaint my cheek
For that which thou hast heard me speak tonight.
Fain would I dwell on form, fain, fain deny
What I have spoke: but farewell compliment!

— *Romeo and Juliet*, II, ii

5. *Juliet expressing love to Romeo:*

My bounty is as boundless as the sea,
My love as deep; the more I give to thee,
The more I have, for both are infinite.

— *Romeo and Juliet*, II, ii

CHAPTER IV

VOICE: WORD-PRODUCTION

Language, whether spoken or sung, consists of two separate and distinct processes, carried on simultaneously: word-production and tone-production. — DORA DUTY JONES

Diction. The word *diction* (L. *dicere*, to say) in written composition and in speech composition means the choice of words; in speech and in singing, it means the clear and correct utterance of the words themselves. According to the derivation either meaning is correct. In this chapter, however, the word is used in the latter significance.

Good diction is considered one of the greatest assets of a successful speaker, a singer, or an actor; it is none the less important for a person of business or of social interests.

It is a delight to listen to one whose diction may be considered perfect. Sometimes such a one has good diction naturally; sometimes he has labored hours and days to acquire it. Be that as it may, the standard of correct and distinct speech is being recognized throughout the educated world as it has never been before, and this standard is rapidly being adopted and utilized by every educated person.

Some one has said, "The same natural law which commands each of us to defend the place of his birth obliges us also to guard the dignity of our tongue." We show true patriotism towards our country in purifying our individual diction. The little pebble thrown into the pond makes ripples that circle ever outward.

A clear understanding of what good diction is and of the habits necessary to acquire that diction will greatly aid in insuring its permanency. Pronunciation and enunciation of words are the two main phases of diction. By pronunciation is meant the cor-

rectness of sound and accent with which words are pronounced; by enunciation is meant the distinctness and fullness with which words are uttered.

In the development of good diction, both the vowels and the consonants must be considered. Vowels give the music to the words and the consonants give the form. As an English writer so well designates the use of the combination of vowels and consonants, "Vowels are the jewels, in the setting of consonants, which give warmth and color to speech." The vowel constitutes the center of the syllable and gives euphony to the consonant, which in turn gives shape to the word. To gain the full value of the vowels, remember that the *a*'s must be pure, the *e*'s, the *i*'s, and the *u*'s sustained, and the *o*'s open. If you will read a passage of good literature — preferably poetry — bringing out only the vowel sounds, and then re-read, pronouncing the entire words, you will find that your tones have gained much in speech melody. It is readily seen that by beginning the study of diction with an appreciative pronunciation of the vowel sounds, you thus will make the music of the words the basis of speech tones.

Correct pronunciation. Pronunciation, as has been stated, refers to the correctness with which words are uttered. It includes (1) giving to vowels and consonants their correct sounds, (2) syllabication, or dividing the words into their proper syllables, and, (3) placing the accent on the right syllable.

Even though the correct pronunciation may seem strange and perhaps affected to you, do not hesitate to pronounce the words according to the standards of educated people of today. Vigilantly watch all such tendencies as the common one of pronouncing most of the vowel sounds as if they were all short *ü*; for example, *because* (bee^üs), *for* (f^{ür}), *to* (t^ü), *sirup* (s^{ür}up), and *spirit* (spir^{üt}).

As the subject of pronunciation is almost endless in its niceties of detail, only the most flagrant errors are pointed out and the simple rules pertaining thereto given.

Pronunciation with the aid of diacritics. Since every syllable of every word in our language contains at least one vowel or semi-vowel, and as there are but five vowels, it was necessary in the

growth of our language to increase the number of vowel sounds by using each of the vowels with several different values. In order to indicate the particular sound of a letter as differentiated from the other sounds of the same letter, a diacritic (*distinguishing mark*) is used.

There are eight diacritics:

macron	— <i>king</i>	dieresis (two dots)	.. <i>new</i>
suspended bar	+ <i>in</i>	semi-dieresis (one dot)	· <i>fragile</i>
breve	˘ <i>that</i>	wave (tilde)	~ <i>vine</i>
circumflex	ˆ <i>order</i>	cedilla	, <i>extra</i>

Knowing these simple distinguishing marks will prove of incalculable value both in enabling you to see at a glance the pronunciation of any word that you look up in the dictionary, and in helping you to purify your pronunciation.

The system of diacritical markings as given in Webster's *New International Dictionary* is the one generally understood and adopted as authority, and therefore it is the one used in this book. The Standard dictionary gives both the Websterian method and another adopted some time ago by the National Education Association, but this latter system has been rescinded. The Century dictionary uses a system of diacritical markings of its own. Needless to say that the use of more than one system leads to confusion, and therefore it is wise to adopt one system and adhere to it.

When looking up the pronunciation of a word in the dictionary, if you do not see the diacritic that indicates the pronunciation of the vowel, consult the words of like formation immediately preceding and you will find the first word of the series marked according to the distinguishing diacritic.

VOWELS

Long vowel sounds. The long sounds of the five vowels are the name-sounds of the letters as they occur in the alphabet, and they are distinguished from the other sounds of the same letter by the macron. Of these sounds, the most frequently slighted are the long *e* followed by an *r* and the long *u*; therefore, give these sounds special attention.

Long ā

audacious	estranged	maintenance	verbātīm
canāry	frāgrance	pāthos	
candidāte	grātis	stātus	ē = ā
dāiry	humāne	strāta	deign
dāta	ignorāmus	tenacious	heinous

Long ē

abstēmious	drēary	nēar	spontanēity
adhērence	expērience	pēnalize	wēary
amēliorate	hēro	pēriod	wēird
amēnable	idēa	quēer	ē = ī
appēaring	infērior	rēar	caprice
carēer	inhērent	repartēe	clique
crēek	matērial	sērious	debris
devotēe	mystērious	sincēre	intrigue

Long ī or ŷ

bīography	requīte	vīand	dīnamo
guīde	sacrifice	allŷ	dīnasty
inquīry	sinecure	awrŷ	ēyeing

Long ō

auditōrium	glōrious	notōrious	rōar
befōre	histōrian	ōral	scōre
chōrus	locomōtive	ōriental	stōry
glōaming	prorōgue	pōrtray	windōw

Long ū

accūmulate	dūty	nūmerous	tūne
assūme	enthūsiasm	opportūnity	ūniversity
attitūde	enūmerate	revolūtīon	ūusual
avenūe	fūror	salūte	valūe
beaūty	hūmorous	stūdīo	
constitūtīon	illūminate	subdūe	ew = ū
costūme	immūne	sūit	dew
cūlinary	introdūce	tūbe	knew
dūbious	multitūde	Tuesday	newspaper
dūring	nūisance	tūmult	sīnew

Modified long vowel sounds. The modified long sounds are like the name-sounds of the letters but are somewhat shortened because of their occurrence in unaccented syllables. The distinguishing diacritic is a suspended bar above the letter.

Modified long â

legislâtive	Mondây	portrâit	villâge
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Modified long ê

bêfore	dêpend	êquipment	pêculiar
bêlieve	dêrived	êradicate	rêspect
bêtween	êleven	êrase	revêlation
dêmocracy	êmancipate	êvent	sêrene

Modified long î or ÿ

diameter	îdea	hÿena	tÿphoon
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Modified long ô

anatômy	incorpôrate	prônounced	sôciety
histôry	ôbey	resônance	sôprano

Modified long û

accûrate	literatûre	mûsician	regûlate
actûally	manûscript	peninsûla	sûperb
circûlation	mûnicipal	popûlarity	ûnanimous

Short vowel sounds. The short sound of the five vowels is indicated by a breve. A simple device for remembering the short vowel sounds is to think of them in the series : *bag, beg, big, bog, bug*. Short *o* is the most troublesome of these sounds; therefore, give it special attention.

Short ä

ämicable	bäde	guärantee	inflämmable
änother	frägment	händ	stämp
ärid	gränary	häve	täpestry

Short ě

amĕnities	dĕprivation	hĕroine	prĕsentation
bĕstial	discreĕtion	instĕad	sincĕrity

Short ě or ŷ

assimilate	cowardĭce	genuĭne	rĭnse
bĭbliography	dĭploma	hostile	sĭnce
cĭvilization	dĭrection	hŷpocrisy	spĭrit
conspirators	favorite	respĭte	wĭsh

Short ǒ

authǒrity	gǒlf	ǒff	stenǒgraphy
chaǒs	gǒne	ǒffer	strǒng
cǒral	grǒvel	ǒffice	tǒss
cǒrrect	hǒmage	ǒrange	wrǒng
cǒrrespond	hǒrrid	ǒrator	
dǒg	hǒvel	ǒrigin	$a = \text{ǒ}$
fǒrest	mahǒgany	ǒstrich	squash
fǒrever	majǒrity	pǒssess	wǒffle
frǒg	microscǒpic	pǒssible	wǒnder
frǒm	ǒbtained	prǒpaganda	wǒsh
geǒgraphy	ǒccasion	sǒft	wǒtch
gǒddess	ǒf	sǒng	yǒcht

Short ů

			$\text{ǒ} = \text{ŭ}$
alŭmni	dŭcat	sŭburb	cǒmely
cǒŭrage	jŭst	sŭpple	hǒver
crŭx	nŭptial	sŭppress	nǒne

Long and short oo. The long oo and the short oo are both formed by rounding the lips into a whistling shape, but this shape is narrower with the sound of long oo than with the short oo . There is a faulty tendency to pronounce long oo with as short a value as the short oo and sometimes to pronounce it as short u . If the sound of oo in the word *moo* is used for the key sound in the pronunciation of words containing long oo , this error may be quickly overcome. The distinguishing diacritic for long oo is a macron above and the distinguishing diacritic for short oo is a breve above.

Long ōō

alōōf	ōōze	sōōn	cōūpon
brōōm	prōōf		injūrious
hōōf	rōōf	q or ū = ōō	jūry
mōōrings	rōōt	bōūlevard	plūral

Short ǒǒ

bǒǒk	stǒǒd	ŭ = ǒǒ	garrūlous
fǒǒt	wǒǒlen	būlwark	pūlpit

Italian a. The Italian *a*, called the open throat vowel, is perhaps the most beautiful sound in the English language, — *ah*. Use this as the key for the Italian *ā* sound.

The long Italian *ā*, indicated by two dots, or *dieresis*, above, and the short Italian *ā* indicated by one dot, or *semi-dieresis*, above, are the same in quality but different in quantity; the long Italian *ā* is more prolonged than the short Italian *ā*.

The Italian *ā* when followed by an *r* is always pronounced correctly as in the words *ārt* and *hārbor*.

Long Italian ā

āunt	gāunt	jāunt	panorāma
banāna	hālġ	lāughter	piāno
cālġ	hāunt	lāunch	promenāde
fināle	heārth	lāundry	sāunter

Short Italian ā

advāntage	bāsket	dānce	grāss
āfter	bāth	drāught	pāss
ānswer	brānch	fāst	pāth
ānt	chānce	glānce	photogrāph
āsk	commānd	glāss	wāft

Broad a. The broad *a* has the sound of *aw* as in the word *broad* itself and is distinguished by a dieresis below. Avoid the faulty tendency of pronouncing *water* and *daughter* with the sound of short *ā*.

*Broad a*audience
awfulbecause
daughterdaurn
gaudytaught
wauter

Circumflex (*flows around*) **vowel sounds.** The vowel sounds that have a slight rising and falling inflection upon the vowel are marked with a circumflex. The circumflex *â* and *ê* are alike in sound, and the circumflex *ô* is like broad *a*. The circumflex vowel sound is always followed by an *r*.

*Circumflex â and ê*âir
cârethêre
wêar*Circumflex ô = a*ôrder
stôrm*Circumflex û*sûrf
tûrbine

Waved vowel sounds. The waved *ê*, *î*, and *ÿ* have the sound of *er* with a delicate but distinct glide or wave. This sound is distinguished by the wave, or tilde.

*Waved ê, î, ÿ*êarnest
gôvêrnmentspêakêr
vêrsebîrd
gîrlmartÿr
zephÿr

Dieresis to indicate separate pronunciation of vowels. The dieresis is frequently used to indicate that the second as well as the first vowel is pronounced.

aërial

aëroplane

naïve

zoölogy

CONSONANTS

Soft and hard c. The soft *c* has the name sound of *c* as in the alphabet and is distinguished by a cedilla below the letter. The hard *c* has the sound of *k* and is distinguished by a macron placed across the letter.

*Soft ç*çinema
dulçetsçintillate
taçiturn*Hard c*aerid
areticpicture
sanetion

Soft and hard g. The soft *g* has the name sound of the letter *g* as in the alphabet and is distinguished by a semi-dieresis ^{below} _{above}

the letter. The hard *g* is pronounced with a more guttural sound and is distinguished by a macron above the letter.

Soft ġ

agile
fragile
gesture

liege
plagiarism
turgid

Hard ġ

analogous
colleague
ġlide

Sharp and soft s. The sharp *s* has the name-sound of the letter and is not distinguished by a diacritic. The soft *s* has the sound of *z* and is distinguished by a suspended bar below the letter.

Sharp s

absorb
absurd
abuse (noun)
cease
deceased —

jasmine
so
translate
use (noun)
yes

Soft s (like z)

buşiness
discern
gymnaşium
huşband
muşeum

panşy
preşident
uşe (verb)
uşurp
vişible

Vocal and aspirate th. The vocal *th* is pronounced, as its name indicates, with a distinct vocal sound and is distinguished by a macron across the letters. The aspirate (L. *aspirare*, to breathe) *th* is pronounced as its name indicates with free exhalation of the breath and has no distinguishing diacritic. If you place your hand before your mouth when you pronounce the following examples, you will be aware that the aspirate is given with more breath than the vocal sound.

Vocal th

bathe
bequeathed
breathe

this
though
with

Aspirate th

bath
breath
length

thrive
youth
wreath

Vocal and aspirate x. The vocal *x* is pronounced with a distinct *z* sound and is distinguished by a suspended bar below the letter. The aspirate *x* is pronounced as the name-sound in the alphabet; this letter is breathed out as the term *aspirate* implies and it has no distinguishing diacritic.

Vocal x (like z)

exhaust	exists
exhort	

Aspirate x

exclaim	exit
extreme	luxury

Voiced and voiceless w. Voiced *w* is a guttural sound shaped by the lips. Voiceless *w* has the sound of *wh*, or, better still, as *hw*. Some persons seem to have difficulty in differentiating voiced and voiceless *w*; and yet there is no greater error in pronunciation in the English language than that of omitting the *h* sound in words beginning with *wh*. If you are told that you have this fault in pronunciation, take the exercise carefully as follows: Pronounce the *wh* by rounding the lips as if forming *ōō* and then quickly draw them apart, expelling the breath as you utter the word. Repeat the words in this list (additional words to be found on page 74) until you have mastered the correct pronunciation.

Voiced w

Wales	wither
watt	witch
wear	wile
weather	wireless
wet	wish

Voiceless w

whales	whither
what	which
where	while
whether	whiff
whet	whip

Sounds of ch. The digraph *ch* has three sounds: *tsh*, *sh*, and the sound of *k*. The first two sounds have no diacritical markings. The last-named sound is distinguished by a macron across the *c*.

ch (like tsh)

artichoke	chagrin
chant	chaise
chase	chaperon

*ch (like sh)**ch (like k)*

architect	liehen
chasm	machinations
chimera	orehid

DIPHTHONGS

A diphthong is a compound of two sounds. The two vowel diphthongal sounds are *oi* or *oy*, pronounced as (ā-ē), and *ou* or *ow* pronounced as (ä-ōō). The letter *y* is classed as a vowel when it is part of the diphthong *oy*; the letter *w* is classed as a

vowel when it is part of the diphthong *ow*. The diphthongs have no distinguishing diacritics.

oi or *oy*

coil
exploited

coy
loyalty

ou or *ow*

drought lowering
fountain now

REVIEW EXERCISES

Bring to class examples other than those given of the following groups of sounds:

1. The eight sounds of *a*
2. The five sounds of *e*
3. The four sounds of *i* or *y*
4. The four sounds of *o*
5. The four sounds of *u*
6. The two sounds of *oo*
7. The consonant sounds

Compose a short story of either sense or nonsense that contains at least fifty of the words cited as examples of the word-sounds. Read the result to the class, being careful not to slight nor to mispronounce a single vowel sound.

Syllabication. Syllabication, as the name implies, is the method of dividing words into the proper syllables for pronunciation. In the primary grades, the young people of today are taught to recognize certain phonograms or phonic units; for example, *ed*, *en*, *an*, *ot*, *ig*, *un*, which serve as key sounds to the pronunciation of words. The children thus learn to pronounce easily at sight words that are unfamiliar.

Dividing words into syllables and dividing them into phonograms are two different processes in theory, but in practice these processes work out in results that are similar. Whichever method you use, learn to pronounce words new to you with ease, assurance, and accuracy. When you come upon an unfamiliar word in your oral reading, do not make a full stop and look at it as a jumble of letters, neither look appealingly to the teacher or to

TABLE I

VOWEL AND CONSONANT SOUNDS WITH DIACRITICS

Diacritics	a	e	i	o
Macron —	Long ā rādio māke	Long ē pēriod sincēre	Long ī or ŷ wire hŷdroplane	Long ō ōral trōphy
Suspended bar +	Modified long ā Mōndāy senāte	Modified long ē ēvent dēmand	Modified long ī īdea dīameter	Modified long ō ōbey pōetic
Breve ˇ	Short ă băg măn	Short ě běg těnt	Short ī or ŷ bīg lŷric	Short ō ōbey dōllars
Dieresis .. (above)	Long Italian ā āunt ārtist			
Dieresis .. (below)	Broad ą dąwn wąlk			
Semi-dieresis . (above)	Short Italian ă păth clăss			
Semi-dieresis . (below)	ă like short ō wăsh wătch			
Circumflex ^	Circumflex â pârent fâir	Circumflex ê thêre whêre		Circumflex ô ôrder stôrm
Wave or tilde ~		Waved ě clĕrk tĕrm	Waved ī or ŷ gĭrl zephŷr	
Cedilla ¸				

Review practice: As the teacher names each of the vowel and consonant sounds in the above table, respond in the following order: Name the sound, give the distinguishing diacritic, pronounce the sound, and cite two examples in way of illustration.

TABLE I (Continued)

VOWEL AND CONSONANT SOUNDS WITH DIACRITICS

u	oo	e	g	s	th	x
Long ū yoŭ stŭdent	Long ōō smōōth spōōn	Hard e are pieture	Hard ġ glad going		Vocal fh the breathe	
Modified long ū ŭnite gradŭate				Vocal ȝ eagy pangy		Vocal ȝ exist example
Short ŭ bŭg pŭblic	Short ōō bōōk stōōd					
			Soft ġ ġem ġesture			
Circumflex ū pŭrse hŭrdle						
		Soft ç çertain dançe				

your fellow students ; but deliberately and quickly separate the words into phonic-units, or into syllables, and pronounce these sound units in their regular order. This quick discernment of sounds and their proper sequence will add not a little to the smoothness and rhythm of your oral reading.

RULES OF SYLLABICATION

The following rules are applicable only in general, because of the many peculiarities of the English language.

1. A more definite sound is made when the syllable is opened with a consonant and closed with a vowel, for example : boun da ry, beau ti ful.
2. A consonant between two vowels usually goes with the later syllable, for example : le gal, prai rie.
3. Two consonants occurring together usually are separated, for example : lin ger, per mis si ble.
4. Two vowels coming together, excepting diphthongs, are usually separated, for example : i de a, po em.
5. When the vowel begins the word, the vowel forms a syllable by itself, unless the word begins with a prefix, for example : i de al, a cross.

DRILL AND EXERCISE

1. Pronounce the following words according to the syllabication indicated and state the general rule applied.

an tique 3
 ar mi stice 3
 at tacked (t) 3
 boun te ous 3, 4
 ca tas tro phe 2, 3, 4
 cen te na ry 2, 3, 4
 di shey eled 1, 2
 En glish 3
 en tan gling 3
 ex tem po re 3, 4
 fa tigue 2

gra tu i tous ly 2, 4, 3
 gro tesque 2
 het er o ge ne ous 2, 2, 4
 hi er o glyph ics 1
 hy per bo le 2, 3, 1
 in cen di a rism 3, 4, 2
 in ev i ta ble 3
 i o ta 4
 i tin er a ry 2
 lin e a ment 4
 lin ger 3

lit er al ly	3	rec re a tion	3, 4, 2
lon gev i ty	3 2	re gime	2
moi e ty	4, 2	re su mé	2
on o mat o pœ ia	2, 4	stat u esque	2, 4
pe des tri an	2, 3, 4	strug gling	3
per haps	3	sup pos i ti tious	3, 4, 4
plen te ous	3, 4	tem po ra ri ly	3, 2, 1
pro nun ci a tion	2, 3, 4, 2	u na nim i ty	5, 2, 2

2. Read the following passage silently, separating the words into the sound units, and then read it aloud.

Popular government is a practical rather than a philosophical concept: Its existence is not determined by the application of political dogmas, the constitutional organization and distribution of its powers, or the qualifications of its electors. Its existence depends ultimately upon considerations that are more permanent, organic, and psychological. In the last analysis and for all practical purposes, popular government is that form of political organization in which public opinion has control. And this means that the existence of public opinion is the prime requisite of popular government.—HALL

Accent. The stress or accent that is given to certain syllables of words imparts not only clearness but rhythm to our language. Few greater errors can be made in the use of the English tongue than the mispronunciation of a word through the accenting of a wrong syllable.

Some students have difficulty in stressing the accented syllable even when the accent mark is indicated in the dictionary. If you are remiss in this regard, you can easily overcome your weakness by using either of the following devices: (1) Pronounce the syllables of the word very slowly, forcibly over-emphasizing the accented syllable, and repeat in this manner, increasing the rapidity of the pronunciation until you are able to pronounce the word correctly and easily; (2) Utter the accented syllable by itself in a higher pitch than you use for the other syllables, and then pronounce the entire word, setting off the accented syllable by pronouncing it in the same higher pitch.

If you receive too much help from the other students, you will be able to gain little freedom and accuracy in giving stress to the accented syllable. It is far more important that the method and habit of stressing accented syllables be acquired than that a specific word be accented correctly.

PRACTICE EXERCISES

Find seven words in the dictionary that have both primary and secondary accents marked. Pronounce these words aloud, the class naming the syllables accented.

Let the class in unison, and then as individuals, pronounce the following words according to the accent mark.

1. *Accent the first syllable:*

ab'so lute ly	ex'pli ca ble	main'te nance
ad'mi ra ble	ex'qui site	mem'o ra ble
ad'ver sa ry	for'mi da ble	mis'chie vous
a'li as	gas'o line	pos'i tive ly
an'ti pode	gon'do la	prec'e dent
ap'pli ca ble	hos'pi ta ble	pref'er a ble
bar'ba rous	im'pi ous	prev'a lent
chas'tise ment	im'po tent	ren'o vat ed
com'bat ant	in'fa mous	req'ui site (ui = wi)
com'pa ra ble	in'fer ence	se'cre cy
co'quet ry	in'flu ence	spec'ta cle
def'i cit	in'to	the'a ter
des'pi ca ble	in'tri cate	ve'he ment
dev'as tate	lam'en ta ble	ve'hi cle
dir'i gi ble	lo'e at ed	ve'nal

2. *Accent the second syllable:*

(1) Two-syllable words:

ad dress'	de fect'	ex cess'
a dept'	dis charge'	ex press'
a dult'	dis course'	gri mace'
al loy'	dis play'	ho tel'
al ly', al lies'	en tire'	im mense'
a skance'	es tate'	in tent'

man kind'	re course'	re search'
pre tense'	re dress'	ro mance'
re call'	re fund'	suf fice'

(2) Polysyllabic words:

ae cli'mat ed	ex po'nent	mu se'um
an tip'o des	fre quent'ed	om nip'o tent
a ro'ma	ho ri'zon	pho tog'ra phy
bar ba'ri an	i de'a	pre ced'ence
be nef'i cent	in cog'ni to	re me'di al
co in'ci dence	in com'pa ra ble	re sour'ces
con do'lence	in ev'i ta ble	so lem'ni ties
con tem'pla tive	in ex'pli ca ble	spec ta'tor
e mer'i tus	in ex'tri ca ble	su per'flu ous
e qua'tor	ir rev'o ca ble	ter cen'te na ry
es cort'ed	mu nic'i pal	va ga'ries

3. *Accent the third syllable:*

be a tif'ic	gaz et teer'	mag a zine'
com man dant'	ig no min'i ous	mag na nim'i ty

Let the class pronounce in unison the following words that are alike in spelling but different in accent. Compose stories impromptu that include the use of at least seven of the verbs and seven of the nouns.

NOUNS	VERBS	NOUNS	VERBS
ac'cent	ac cent'	ob'ject	ob ject'
com'pound	com pound'	per'mit	per mit'
con'flict	con flict'	pres'ent	pre sent'
con'tract	con tract'	prod'uce	pro-duce'
es'say	es say'	prog'ress	pro gress'
in'crease	in crease'	sur'vey	sur vey'

For correct pronunciation of words in common use:

Let the class in unison pronounce correctly the following words, being careful to pronounce all letters that should be pronounced,

and to omit all letters that should not be pronounced. Let the members of the class take turns in endeavoring to give without error the complete list.

1. Pronounce in one syllable :

barbed	fjord (fyord)	prune
drowned	helm	sail
elm	hoax (hoks)	saith (seth)
film	prime	sylyph

2. Pronounce correctly, neither inserting nor adding letters :

a cross	gran a ry	pro nun ci a tion
a lum ni	griev ous	re for es ta tion
as par a gus	im me di ate	re mem brance
ath let ics	mer chan dise	san a tive
bar bar ous	mo men tous	saw
cel list	once	set tler
chim ney	o ver alls	strug gling
col umn	pen in su la	tre men dous
com ba tive	pi an ist	um brel la
daz zling	prej u dice	u nan i mous ly
en a bling	pre ven tive	whis tling

3. Pronounce the following words, omitting the silent letters :

aisle (<i>aisle</i>)	halfpence (<i>halfpence</i>)
almond (<i>almond</i>)	heir (<i>heir</i>)
beguile (<i>beguile</i>)	imbroglio (<i>imbroglio</i>)
blackguard (<i>blackguard</i>)	indictment (<i>indictment</i>)
business (<i>business</i>)	kiln (<i>kiln</i>)
calm (<i>calm</i>)	often (<i>often</i>)
circuit (<i>circuit</i>)	parliament (<i>parliament</i>)
conduit (<i>conduit</i>)	salmon (<i>salmon</i>)
corps (<i>corps</i>)	schism (<i>schism</i>)
debt (<i>debt</i>)	scion (<i>scion</i>)
etiquette (<i>etiquette</i>)	subtlety (<i>subtlety</i>)
forehead (<i>forehead</i>)	sword (<i>sword</i>)
gauge (<i>gauge</i>)	toward (<i>toward</i>)

4. Pronounce the following words in each of the two ways, both of which are correct.

acoustics	à kōōs'tiks	à kous'tiks
betrothed	bê trōtht'	bê trōthd'
cafeteria	căf ê tē'rî à	că fă tâ'rě'à
cement	çê mēnt'	sēm'ent
decadent	dê kă'děnt	děk'à děnt
decorous	dê kō'rus	děk'ô rūs
demonstrate	dēm'ôn strāt	dê mōn'strāt
either	ē'thēr	ī'thēr
Elizabethan	ê līz'à bē'thăn	ê līz'à bēth ăn
financier	fīn ăn sēr'	fī nan'sī ēr
illustrate	ī lūs'trāt	il'ūs trāt
irrefutable	īr ê fūt'à ble	ī rěf'ū tâ ble
juvenile	jōō'vē nīl	jōō'vē nīl
maritime	măr'ī tīm	măr'ī tīm
medieval	mē dĩ ē'văl	měd ĩ ē'val
pianist	pī ăn'īst	pě'à nīst
prestige	prēs'tēzh'	prēs'tīj
renaissance	rěn ẻ sǎns'	rě nǎ'sǎns
simultaneous	sī mŭl'tā'nẻ ũs	sīm ũl tǎ'nẻ us
tomato	tō mǎ'tō	tō mǎ'tō
tremor	trẻ'mởr	trẻm'ỏr

REVIEW OF VOWEL SOUNDS AND DIACRITICS

1. Pronounce the *i* as *y* in the following words:

al ien	court ier	mill ion
aux il ia ry	fa mil iar	pa yil ion
bat tal ion	fil ial	pe cul iar
ci vil ian	in gen ious	so viet

2. Pronounce correctly words containing *ur* (ŭr):

ăm a teŭr	lọc tŭre	pic tŭre
fur ni tŭre	lit er a tŭre	struc tŭre

3. Pronounce the following words respelled and marked to indicate pronunciation:

bouquet (bōō kā')	ghoul (gōōl)
bureau (bū'rō)	grovel (grōv'1)
chauffeur (shō'fûr')	hangar (hān'gār)
clique (klēk)	quay (kē)
comely (kūm'ly)	says (sēs)
concerto (kōn chēr'tō)	sergeant (sār'jěnt)
draught (drāft)	vaudeville (vōd'vil)

4. Let the class pronounce in unison, and then individually, the following everyday words. Compose sentences or a story impromptu, using with accuracy some or all of the words given.

always	can	instead	suppose
am	catch	just	than, then
and	for	or	to
another	from	our	was
because	get	since	you, your

5. Compile a list of one hundred frequently mispronounced words that pertain to the several phases of school life including the studies offered in the curriculum, athletics, the buildings and grounds, and social activities. Consult the dictionary for the diacritical markings and accents that indicate the pronunciation of the words. Pronounce the list with accuracy and clearness.

Several members of the class may serve as a committee to compile a composite list to be used for a further review drill or exercise.

6. Pronounce, according to the diacritics and accents given, the names of the following persons and places. Bring to class other names frequently mispronounced, especially names found in literature.

AMERICAN

Places

Alabama (āl' à bā'mā)	Boise (boi'zā)
America (ā mēr'i cà)	Cheyennè (shī ěn')
Baton Rouge (bāt'ūn rōōsh')	Cincinnati (çin sī nāt'ī)

Colorado (cōl ò rā'dō)	Spokane (spō kăn')
Honolulu (hō nō lōō'lōō)	
Mohave (mō hā vā)	<i>Persons</i>
Montaña (mōn tā'nà)	Carnegie (cār nēg'ī)
Nevada (nē vā'dā)	Choate (chōt)
New Orleans (ô'r'lē-ānz)	Garcia (gār sē'ā)
Panama (pān ā mā')	Roosevelt (rō'zē vēlt — almost rōz'vēlt)
Sault St. Marie (sōō sānt mā'rī)	Schurz (shōōrts)

FOREIGN

<i>Places</i>	<i>Persons</i>
Alsace Lorraine (āl sāç'lò rān')	Agassiz (āg'ā sē)
Covent Garden (kūv ěnt)	Agatha (āg'ā thā)
Ghent (gĕnt)	Boccaccio (bōk kă'chō)
Himalaya (hī mā'lā yā)	Chatham (chăt'ām)
Japan (jā pān')	Cheops (kē'ōps)
Louvre (lōō vr')	Deborah (dēb'ō rā)
Madeira (mā dē'rā)	Foch (fōsh)
Pompeii (pōm pā'yē)	Pompey (pōm'pī)
Port Said (pōrt sā ēd')	Socrates (sōk'rā tēz)
Stratford-on-Avon (ā vōn)	Tut-ankh-amon (tūt ānk ā'mōn)
Tahiti (tā'hē tē) ←	
Thames (tēmz)	
Westminster (wēst'mīn stēr)	Arab (ār'āb)
Worcestershire (wōōs'tēr shēr)	Danish (dān'īsh)
Yokohama (yō kō hā'mā)	Italian (ī tāl'yān)
Yorkshire (yōrk'shēr)	Russian (rūsh'ān)

Names from literature

Calliope (kā lī'ō pē)
Don Quixote (dōn kwik'sōt; Sp. dōn kē hō'tā)
Jacques (jā'kwēz)
Les Misérables (lē mī'sē'rā bl)
Lochinvar (lōk'īn vār)
Montague (mōn'tā gū)
Nemesis (nēm'ē sīs)
Roland (rō'lānd)

7. Pronounce clearly and correctly the following words that are frequently confused because of similarity in spelling or of sound. Use these words in sentences in a way that indicates your understanding of the difference in meaning. Consult the dictionary if you have the least doubt regarding either the pronunciation or the meaning.

NOUNS

cavalry	calvary
commendation	condemnation
conscience	consciousness
counterfeit	counterpart
degree	decree
denotation	connotation
emigrant	immigrant
employer	employee
encyclopedia	cyclopedia
etymology	entomology
exhibit	exhibition
mode	mood
partition	petition
phrase	phase
poise	pose
prohibition	probation
proposition	proposal
railroad	railway
realty	reality
scèpter	specter
sculpture	sculptor
sentiment	sentimentality
statue	statute
suit	suite
tenant	tenet
track	tract
typography	topography

VERBS

accept	except
affect	effect
emerge	immerge
expect	suspect
gesture	gesticulate
grouping	groping
persecute	prosecute
precede	proceed
pursue	peruse

ADJECTIVES AND ADVERBS

capital	— corporal
(punishment)	(punishment)
climatic	— climactic
continually	continuously
extant	extinct
farther	further
intensive	extensive
human	humane
hypercritical	hypocritical
pretentious	portentous
respectful	respective

MISCELLANEOUS

breath	breathe
lightning	lightening
personal	personnel

Distinct enunciation. For distinct enunciation, the tongue, especially the tip, and the lips, especially the outer edge, should be used very definitely in the formation of the sounds. An arched

tongue, too lazy a tongue tip, too rigid a jaw, or too tightened a larynx inevitably results in poor enunciation. It is easy to be seen that the words are mumbled when a person talks with the middle, or root of the tongue, and the tones muffled when a person "mouths" his words—that is, pronounces them inside his mouth instead of focusing them definitely just outside his lips (see page 25).

The front part of the mouth is called the vowel chamber. Form the vowel sounds in this vowel chamber, and you will do much towards bringing the sounds forward and towards making them intelligible. The using of the breath that is in the mouth will greatly aid in bringing about effortless enunciation.

Be watchful that you finish one word before you begin the next. Nearly everyone has a tendency to enunciate the beginning consonants but to slur some of the middle consonants and to clip the final consonants. Two cautions may well be given at this point. In the endeavor to enunciate clearly, do not make the mistake of over-using the organs of speech. It is worse, in some ways, to over-use the lips in pronunciation than not to use them enough. And do not enunciate words ending with the letters *d* or *t* in such a way that you add extra letters; for example, *crept-t*, *kept-t*, and *met-t*.



EXERCISES

For strengthening the tongue tip and freeing the muscles about the mouth:

1. Class in unison give the following exercise with rhythm and a slowly increasing tempo. The *a* has the sound of the long Italian *ä*; the *p* and *b* are more muscular than aspirate. Repeat the single exercise several times before uttering the word.

ba'	ba ba ba'	ba ba ba'	ba ba ba'	baboon
da'	da da da'	da da da'	da da da'	dandelion
ma'	ma ma ma'	ma ma ma'	ma ma ma'	mammoth
pa'	pa pa pa'	pa pa pa'	pa pa pa'	papoose
ta'	ta ta ta'	ta ta ta'	ta ta ta'	tantalize

2. Trill with the tip of the tongue and then with the lips the melody of some familiar song, for example, "My Bonnie Lies over the Ocean," "Home Sweet Home," "America."

For clear enunciation of the tongue and lip consonants:

1. Let the class in unison give the following exercise, enunciating distinctly the initial consonants with the tip of the tongue and the edge of the lips. The exercise must be given in rhythm, the tempo of which should be slightly increased as each combination of sounds is repeated in quick succession.

bē	bī	bō'	be	bī	bo'	be	bī	bo'	be	bī	bo'
dē	dī	dō'	de	dī	do'	de	dī	do'	de	dī	do'
fē	fī	fō'	fe	fī	fo'	fe	fī	fo'	fe	fī	fo'
lē	lī	lō'	le	lī	lo'	le	lī	lo'	le	lī	lo'
mē	mī	mō'	me	mī	mo'	me	mī	mo'	me	mī	mo'
nē	nī	nō'	ne	nī	no'	ne	nī	no'	ne	nī	no'
rē	rī	rō'	re	rī	ro'	re	rī	ro'	re	rī	ro'
tē	tī	tō'	te	tī	to'	te	tī	to'	te	tī	to'

2. Read aloud the pages on diction (see pages 49-50), pronouncing correctly, and enunciating distinctly every syllable.

3. Read the selection on page 137, forming every word perfectly with the organs of speech, but without vocalizing the word.

4. Read aloud at home until you feel that you read perfectly the following excellent definition of distinct enunciation, taking heed of the counsel given therein. Read the passage aloud to the class, letting them judge whether or not you "suit the action to the word" in every particular.

In just articulation, the words are not hurried over, nor precipitated syllable over syllable; nor, as it were, melted together into a mass of confusion; they are neither abridged nor prolonged, nor swallowed nor forced, nor shot from the mouth; they are not trailed nor drawled, nor let slip out carelessly, so as to drop unfinished. They are delivered from the lips as beautiful coins newly issued from the mint, deeply and accurately impressed, perfectly finished. — GILBERT AUSTIN

✓
For clear and definite enunciation of syllables and letters frequently slurred or omitted:

1. Enunciate the initial syllables.

<i>be</i>		<i>es</i>	
because	begin	escape	establish
before	below	especially	esteem
<i>de</i>		<i>in</i>	
decide	deposit	ingenuity	intact
degree	devoid	insert	integrity
<i>des</i>		<i>per</i>	
descend	description	perfection	perspective
designate	destroy	perform	perspiration
		perhaps	pertain
<i>dis</i>		<i>pre</i>	
discord	dispatch	prefer	preserve
discern	distinguish	prepare	pretend
distinct	distract	prerequisite	pretentious
		prerogative	prevail
		prescription	prevent
<i>dif</i>		<i>pro</i>	
differentiate	difficult	procession	prospective
<i>ef</i>		produce	protect
effect	efficiency	promote	provide
efface	effulgent		
<i>en</i>			
endure	enrich		
enforce	entire		

2. Enunciate the blackface letters within the words.

<i>a</i>		<i>e</i>	
anniversary	temperament	aerial	malefactor
diamond	valuable	avenue	medieval
laboratory	vulnerable	enough	supplement
		every	variegated
		ideal	vegetable
<i>c</i>		implement	vowel
accept	picture		
arctic	puncture		

	<i>d</i>		<i>m</i>
absurd	had	dilemma	pandemonium
adjourn	hairbreadth	nasturtium	unkept
brand-new	midst		<i>n</i>
grandfather	steward	cranberry	environment
	<i>er</i>		<i>o</i>
average	governor	chocolate	opossum
battery	interest	introduction	reciprocate
convertible	literally	laboratory	sophomore
difference	mystery	memory	violin
emerald	repertoire		<i>p</i>
every	several	absorption	open
formerly	sincerity	apron	pumpkin
gallery	temperature		
general	veteran		
	<i>g</i>		<i>ph (= f)</i>
finger	recognize	amphitheater	sphinx
length	strength	diphthong	triumph
	<i>h</i>		<i>r</i>
annihilate	whip	agriculture	Saturday
wheat	whirl	cartridge	surprise
wharf	whisper	February	temporary
wheel	whistle	library	terrestrial
when	whittle		<i>re</i>
	<i>i</i>	accoutrements	interpretation
centennial	miniature	children	preserves
family	pupil	comprehend	representative
incendiarism	sentinel		<i>t</i>
mucilage	subsidiary	Boston	nonentity
	<i>l</i>	captain	partner
complicated	multiplication	fountain	postpone
		mountain	promptness
		gentleman	water



	<i>u</i>
accurate	particular
circulation	popular
figure	regular
fortune	singular
natural	virtue

	<i>v</i>
give	I've
	<i>y</i>
accompanying	hurrying
carrying	wearying

3. Enunciate the final letters :

	<i>ant</i>
abundant	fragrant
accountant	gallant
elegant	tyrant

	<i>ate</i>
appreciate	estimate
appropriate	graduate

	<i>d or ed</i>
absurd	parted
apprehend	spoiled

	<i>el</i>
angel	cruel
barrel	jewel

	<i>ence</i>
confidence	influence
evidence	reverence

	<i>ent</i>
fulfillment	president
penitent	student

	<i>ess</i>
careless	positiveness
kindness	thoughtless

	<i>ing</i>
catching	meeting
coming	nothing
dancing	playing
doing	pudding
evening	running
going	singing
jumping	sitting
hunting	something
learning	swimming
looking	wedding

	<i>ment</i>
chastisement	moment
fulfillment	monument
instrument	supplement
government	tournament

	<i>o</i>
Apollo	sophomore
borrow	soprano
follow	swallow
motto	tomato
narrow	tomorrow
piano	volcano
pillow	wheelbarrow
potato	window
shadow	yellow

t (make *t* part of the word)

attempt	kept
correct	left
count	part
crept	right
debt	sect
eight	select
except	silent
fact	slept
fast	strict
just	swept
height	wept

depth	<i>th</i> twelfth
length	wealth
smooth	width
strength	with

clothes	<i>ths</i> depths
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For the separation of words in phrases that are all too frequently run together:

1. Enunciate the first words as well as the last words of the following phrases.

and then	have to	ought to
an hour	heard her	saw her
as yet	idea of	should have
at all	instead of	some more
catch them	kept it	that one
could have	kept them	this one
for him	great deal	this morning
for them	let me see	to go
forget him	let him go	to hear
get it	might have	used to
give him	must have	want to
give me	made of	was he
going to	of them	what did he do
had to	put them	would have

2. Enunciate clearly the *you* or *your* in the following sentences.

Would you?	Don't you think so?
Could you?	Can't you stay?
Did you?	Shall I meet you?
Had you?	Aren't you going?
What did you say?	Shouldn't you like it?

Did you hear it?	What is your name?
May I assist you?	Find your tennis racket and we'll play.
Must you go?	Don't you want to hear the radio?

3. Compose an impromptu story, using as many of the foregoing expressions as possible. The story may have sense or nonsense but the words must be enunciated distinctly.

EXERCISES FOR REVIEW

Enunciate the *ing* and the *and*.

And gleaming and streaming and steaming and beaming,
 And rushing and flushing and brushing and gushing,
 And flapping and rapping and clapping and slapping,
 And curling and whirling and purling and twirling,
 Retreating and meeting and beating and sheeting,
 Delaying and straying and playing and spraying. — SOUTHEY

Enunciate the *or*.

Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote. — WEBSTER

Enunciate the *r*, relaxing the cheeks and placing the *r* as far to the front of the mouth as possible.

And ere three shrill notes the pipe uttered,
 You heard as if an army muttered:
 And the muttering grew to a grumbling;
 And the grumbling grew to a mighty rumbling;
 And out of the houses the rats came tumbling.
 Great rats, small rats, lean rats, brawny rats,
 Brown rats, black rats, gray rats, tawny rats,
 Grave old plodders, gay young friskers. — BROWNING

Enunciate the consonant combinations.

1. The fair breeze blew, the white foam flew,
 The furrow followed free:
 We were the first that ever burst
 Into that silent sea. — COLERIDGE

TABLE II
POSITION OF ORGANS OF SPEECH FOR PRONUNCIATION OF CONSONANTS

Terms used :

lip consonants = *labials*
teeth consonants = *dentals*

tongue consonants = *linguals*
palate consonants = *palatal*

LABIALS		LINGUALS		PALATALS	
made primarily with the lips		made primarily with the tongue		made against hard or soft palate	
<i>Bilabials</i> Pronounce using outer edge of both lips	<i>Dentalabials</i> Pronounce with upper teeth over lower lip	<i>Dentilinguals</i> Pronounce with tip of tongue against upper teeth	<i>Lingual palatals</i> Pronounce with the blade of tongue against palate	<i>Front palatals</i> Pronounce with front of tongue raised to hard palate	<i>Back palatals</i> Pronounce with back of tongue raised to back palate
<i>b</i> baboon brown best	<i>f</i> fancy father funny	<i>d</i> dandelion dedicate dodge	<i>j</i> jewels joking justice	<i>g</i> (soft) gem gentlemen gesture	<i>c</i> (hard) cataract clever custom
<i>m</i> manuscript memory murmured	<i>v</i> vaulted ventilate vivacious	<i>l</i> filling lily lubricate	<i>z</i> (voiceless) extra taxes wax	<i>h</i> (hard) gallant garlands great	
<i>p</i> appropriate papoose pepper	<i>n</i> government noon ringing	<i>z</i> blizzard buzz hazy		<i>h</i> high hostess hotel	
<i>w</i> weighed whitewash wisdom	<i>r</i> around rural roar			<i>k</i> keeping kindle king	
	<i>t</i> tantalize totem tournament			<i>q</i> acquittal quench quiet	
				<i>x</i> (voiced) exaggerate existence exit	

Review Exercise :

1. Pronounce the letters by themselves three times and then pronounce the words.
2. Pronounce the letters of the alphabet clearly and definitely, naming the organs of pronunciation used with each letter.
3. Bring to class two other examples of each consonant speech sound.

2. The chief's eye flashed ; but presently
Softened itself, as sheathes
A film the mother-eagle's eye
When her bruised eaglet breathes. — BROWNING
3. 'Neath our feet broke the brittle bright stubble like chaff.
— BROWNING
4. Clang battleaxe, and clash brand ! Let the King reign.
— TENNYSON

Enunciate clearly every word in the following passage.

O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who, for the most part, are capable of nothing but inexplicable dumb-shows and noise : I could have such a fellow whipped for o'erdoing Termagant ; it out-herods Herod : pray you, avoid it. — SHAKESPEARE

Read to the class "How They Brought the Good News from Ghent to Aix" by Robert Browning, enunciating with clearness every word of every phrase.

Supplementary Reference

Phyle, W. H. P.

18,000 Words Often Mispronounced

CHAPTER V

RELATION OF SPEAKER AND AUDIENCE

He spoke, and in the measured cadence of his quiet voice there was intense feeling, but no declamation, no passionate appeal, no superficial and feigned emotion. It was simple colloquy — a gentleman conversing (about Wendell Phillips). — GEORGE W. CURTIS

Approaching the audience. The thought that you have something to give and that you are glad to give it should be uppermost in your mind as you enter upon the platform. Let your whole attitude and expression indicate that you are intensely interested in what you have to say.

The manner in which you walk forward should be frank and unaffected. Do not walk across the stage in a straight line, and then make a military turn before advancing. Do not mince forward in an apologetic manner. The audience likes the straightforward manner of a positive speaker, and you will immediately gain their confidence as well as interest, if, instead of shrinking to one side of the stage, you take the center of the platform and look directly at your hearers.

Greet the audience with perfect poise. Let them feel a warm cordiality in your manner. What is more, — your kindly feeling will do much toward overcoming any tendency towards self-consciousness or stage fright. It is well, before beginning to talk or read, to include the audience in a welcoming glance. If you look quickly and easily first at those in the center of the room, then at those to one side, and then to the other side, and then back to the center again, you will find that you have gained the attention of the whole audience. By addressing your opening and closing remarks directly to the body of the house you will thereby impart a sense of centralization to your speech.

Bows for speakers are out of date, but a slight gracious bending of the head and shoulders in acknowledgment of an introduction, or of applause, is in keeping with the occasion.

Addressing the audience. Let your opening sentence be one that will win your audience at once. Interest and hold your hearers every moment until the last word is uttered, and you doubtless will if you are filled with your subject and know more about it than you actually tell. "Think what you speak, but speak not all you think," is a good rule to follow in speech-making.

Think more of *what* you are saying than of *how* you are saying it. Let the subject and ideas give you a feeling of oneness with the audience, and then you will find that you are reading or talking *with* the audience rather than *at* or *to* them. The haughty and the apologetic attitudes are the Scylla and Charybdis of public speaking. The one who talks as if he thought he were making a big speech or tremendous impression is as displeasing to the average audience as is the one who endeavors to ingratiate himself into favor by self-depreciatory remarks. Every instant let the relationship be, not distant and remote, but friendly and reciprocal. If you read or talk in such a way that the audience forgets you and thinks only of the subject matter of talk or story, you may know that you are making a success of your presentation of ideas.

One does not need to feel that he has to make the audience laugh for the greater part of the time. Audiences like to be amused, to laugh once or twice during a speech, but it is well to remember that laughing is only an incidental and not a fundamental. Neither should one feel it necessary to improve upon an idea once uttered by useless repetition or amplification. The average audience is alert and likes not only to think but to think progressively.

Include every person in the audience, as if you were speaking or reading to one person. It will help you to focus your voice and ideas if you imagine that you are talking through the large end of a funnel with the small end towards the audience. Speak in a voice sufficiently loud to be heard by all. The acoustic properties of any auditorium must be taken into account by a

speaker. Under ordinary circumstances, you can make yourself heard by an audience if you will but aim your voice, at least some of the time, to the farthest corners of the auditorium and include those in the last rows of seats. For the most part, however, address your remarks to the main portion of the audience.

Stand in the middle of the stage, and well towards the front. If the stage is large, stand about three feet from the footlights or edge. If you stand farther forward, the perspective from the back of the hall will give you the appearance of standing either perilously near the edge of the platform or in the midst of the footlights.

Maintain the same relative place on the platform — that is, approximately — throughout the talk. A constant pacing up and down upon the platform is more than likely to make an audience restless. It is necessary, of course, for a speaker to indicate by simple and natural changes of position the transitions of thought. A simple shifting of the weight from one foot to the other, or a slight forward movement, is sufficient to mark a change or break in the sequence of ideas. The side-stepping manner of shifting the weight is awkward. The stepping backward to indicate the taking up of a fresh point may be misleading, for such a movement usually gives the appearance of retreating or of establishing a more distant relationship with the audience. The use of gestures depends for the most part upon the temperament of the speaker, who should always bear in mind that gestures are used merely to reënforce the spoken word.

The expression of the eye is most important. Look at the audience with directness and assurance. If you look timidly at your feet, at the ceiling, at the walls, or at the floors, the audience is more than likely to follow your glance, and you will find it difficult to hold or to regain their attention. For the same reason, do not allow a disturbance at the door or window to distract your attention. The eye speaks almost as much as the voice. Therefore, let it aid you in expressing your ideas with firmness, with continuity, and with power.

If you are illustrating your talk with charts, blackboard drawings, pictures, or stereopticon views, glance quickly at the illustra-

tion under consideration to make sure that it is the right one and that it is correctly drawn or placed, and then turn and address all of your remarks directly to your audience.

When reading to an audience, hold the head as erect as possible. If you desire to share the interpretation with them, endeavor to let the movement of looking down at the book, and then at the audience, be accomplished by the movement of the eyes only. If you move your head up and down with each new phrase or sentence, the attention of the audience is thereby distracted; and what is more, the connection of interest between the reader and the audience seems to be broken. A little self-discipline will enable you to move the eyes up and down from the book, independently of the head.

Let the tempo, or rate of speaking, depend upon the size of the hall and of the audience. Remember that it takes time for sound energy to travel, and that if you talk too rapidly, the words will seem to tumble into one another, especially for those sitting in the last rows. Always begin at a moderate tempo. Do this for two reasons: first, that your audience may become accustomed to your voice and diction; and secondly, that you may allow yourself opportunity for special emphasis or climax. In illustration of the latter point, we may take for example the experienced hiker who, upon starting to climb a hill or mountain, has the foresight to begin at a moderate pace, for he knows that if he begins on the run, he will soon be out of breath and will not have the extra vigor needed for the especially steep grades. Do not feel hurried at any time during the speech, for hurry interferes with clear enunciation, and an audience usually feels disappointed if it cannot hear every syllable of every word. Well has the poet said,

Speak clearly, if you speak at all;
Carve every word before you let it fall.

Do not attempt to give a longer speech or reading than you know you can give well, and that you can give within the time allotted you. Establish and maintain for yourself a tempo in your speech that will do justice both to yourself and to the author.

Let the audience have a feeling of rest between your paragraphs. In music, rhythm is maintained because of the harmony of melody and rest, and a like harmony should prevail in speech making. Do not be afraid of pauses — provided that they are not too long — but avoid hesitations. A student once expressed the difference between a hesitation and a pause thus: “With a pause you know what you are going to say next; with a hesitation, you do not know.” Therefore, it may be said, pause frequently between statements but hesitate never! The length of the pause depends upon the size of the audience and also upon the seriousness of the subject matter — the larger the audience, or the weightier the subject matter, the longer the pauses between the statements. If you wish to collect your thoughts for a new paragraph, look directly over the heads of the audience and you will thus hold their attention far better than if you allowed yourself to look restlessly or aimlessly about the room.

Little motions and actions seem to be greatly amplified when one is before an audience. Therefore, be careful of trifles. Keep the hands and fingers still and refrain from playing with rings and personal effects. In fact, avoid all mannerisms that distract the attention and hence detract from the speech.

If you use notes, place them upon cards not larger than three by four inches. Let these cards be as inconspicuous as possible, turning or slipping them under one another so that the audience is unaware of the movement. The audience is apt to watch the manipulation of a large piece of paper or of a notebook rather than to listen to your speech; therefore, refrain from using cards or paper that are in the least conspicuous. But dispense with notes altogether, if you possibly can. Two decades ago, notes were commonly used, and many times papers were read; but today an audience almost demands that the speaker be free from anything that restricts. You sometimes may find that, without the use of notes, you have omitted details of the talk as planned; but this comparatively small loss has its compensation in the additional interest your audience takes in the content of your speech. When you are formulating what you have to say, fasten in mind

the main points and subheadings of your talk, and you probably will have no difficulty in giving the talk as planned. However, if notes seem indispensable to you, never hesitate to use them, or even to read a paper. If you have something to say that is worth while, an audience will overlook aids to expression, provided you tell them something of vital interest, and you tell this with earnestness and sincerity.

When rehearsing at home, use the largest room or combination of rooms available. Even an attic or a garage can be used to advantage for a home-auditorium. Stand in the remotest portion of this space, and rehearse with an imaginary audience before you. Let this audience be of some definite approximate number — one hundred, five hundred, or a thousand — depending upon the size of the audience before whom you are to appear later. This practice of making the imaginary audience an integral part of your work will prove an invaluable aid to you when giving the speech, the reading, or the play, before the real audience.

Leaving the platform. The last few words of a reading or talk should be the most effective of all. The first words are important because they serve as a keynote to the rest of the speech; but as the final impression is always the more lasting, the concluding phrase, both in content and utterance, is of even greater importance. The last few words usually should be given more slowly and with greater strength than the main part of the talk.

Refrain from the temptation of giving several warnings that you are about to conclude. If you wish to tell your audience that you have reached the conclusion, make but one statement to that effect and let that statement occur in the last paragraph.

Even before a class audience, you should never give up before you reach the end of your talk or reading, and never stop in the midst of a sentence. Form the habit of finishing each word, finishing each sentence, and finishing each speech or reading.

Do not turn too abruptly from your audience. The taking of one or two receding steps before turning will add grace and graciousness to the close of your talk. If the weight has been upon the right foot, let the left, or free foot, initiate the turning, and vice

versa. Avoid the extremes of turning suddenly upon the heels, and of backing off the stage. It is well to hold the audience for a fleeting moment after the last words are spoken, perhaps for the space of time that it would take you to count two or three. Always give the impression that you are leaving the speech with the audience rather than of taking it away with you!

The audience and the speaker. The art of listening intelligently is well worth cultivating. To be able to follow the points of an address in their sequence, and to repeat the main part of the talk or reading after it is given, is a very valuable accomplishment. A talk that is well prepared is blocked out in thought, and the one listening should be able to follow this development of ideas in the order of their presentation.

The audience, even in a recitation room, should listen in order that they may learn. Listening only in the spirit of adverse criticism is not helpful either to the speaker or to the one who listens. What is more, the habit of criticizing others, if carried too far, is not conducive to originality or inventiveness.

The French say, *J'ai assisté à un concert* — "I assisted at a concert." In other words, in France the audience is considered a part of the performance. And it is! Indeed the relationship of every audience and speaker is far closer than is usually believed. We have but to notice that when an actor bows deeply to another character upon the stage, nearly everyone in the audience bows in sympathy. The audience is part of the speech or play and should so consider itself. What is more, a responsive audience may inspire the speaker, the reader, or the actor to do far better than even he thought possible. Audiences differ from one another as much as individuals, and it behooves every member of an audience to bear in mind that he has his share in the general character and make-up of that audience.

The audience should keep their eyes upon the speaker. If one member of the audience looks about as if he is bored, he is noticed by the speaker and thus — thoughtlessly perhaps — he may be the means of detracting from the success of the speech. Neither should he yield to the temptation to laugh at some insignificant

happening of which the speaker does not know the cause. The speaker invariably feels that the one so amused is laughing at him, and especially at something about his personal appearance. If there is a disturbance at the door or window, no one in the audience should look around, for this is just the time the speaker needs the undivided attention of his listeners.

One should never walk out of the auditorium in the midst of a speaker's remarks. If there are two or more speakers, he should wait until the interim. If he comes late, or if it is imperative for him to leave a little early, he should make his entrance or exit as inconspicuously and quietly as possible. Passing directly in front of a speaker, or between the speaker and the audience, is a procedure that is lacking in courtesy to both.

A member of an audience has the opportunity of practicing the Golden Rule. As the speaker should put himself in the place of the audience, so should the audience put themselves in the place of the speaker.

EXERCISES

(The following exercises may be taken with the class arranged in a line across the platform or stage.)

For approaching the audience:

Having in mind a statement in praise of your school, city, or state, advance towards an imaginary audience.

For addressing the audience:

After reading the suggestions and directions regarding addressing an audience, give a short talk upon Americanism before an imaginary audience, remembering to include the imaginary occupants of the rear seats.

For making transitions:

Rest the weight upon the right foot as the forward foot; take a slight step forward, shifting the weight to the left foot as the forward foot. Repeat with the weight upon the left foot, etc.

For leaving the audience :

1. Stand with the weight upon the right foot as the forward foot ; turn to the left, initiating the receding turn with the left, or free foot. Repeat with the weight upon the left foot, etc. Make short turns, then longer turns.

2. Take the center of the platform and give what might be the concluding words of a speech upon Americanism, and then leave the platform. Remember that the rear foot or the one that is not bearing the support of the body should be the foot that is used to initiate the turning.

For sharing reading with audience :

Look straight in front of you ; then without moving the head, turn the eyes as far to the right as possible, as far above you as possible, and then as far down as possible. Tell the class what you can see as the farthest limit in each case. Repeat with book in hand, reading three sentences, looking up at the class at the end of each reading phrase, especially after the last phrase in the sentence.

PART II

FUNDAMENTALS OF SPEECH COMPOSITION

CHAPTER VI

USAGE

Mend your speech a little,
Lest it mar your fortunes.

— SHAKESPEARE

Good usage. The practice of using words in correct relationship with one another, and of employing only words that are considered standard is called good usage.

Be alert both in platform address and in conversation to comply with every rule and law of language that have formed the basis of your study of English. These laws, no less important than are the principles or rules pertaining to mathematics, art, and the sciences, have been established by the consensus of opinions of well-educated people, and they must be uniformly followed if for no other reason than that the best in our language may be preserved. And it is well to remember that cultivated though you may be in other respects, a breach in the use of good grammar or of standard English is like a breach in the observance of good manners — one error implies the possibility of many others.

Grammatical relationships. Student speakers must be especially watchful to avoid errors in the following grammatical relationships:

1. Agreement in number of the verb with its subject
2. Agreement in number of the pronoun or adjective pronoun with its antecedent or with the verb
3. Use of the auxiliary verb with the past participle
4. Clear and definite reference of verbal adjectives, verbal nouns, pronouns
5. Use of the predicate noun in definitions
6. Omission of redundant or superfluous words

PRACTICE

1. Supply the correct verb. Give reason.

(1) Both the bricklayer and the plasterer (receive, receives) good wages.

(2) We (was, were) camping in Yellowstone Park when we saw the large-sized mountain sheep.

(3) The dimmers as well as the spotlight (was, were) in good working order.

(4) A constant stream of men, women, and children (was, were) seen passing over the new bridge.

(5) He selected the best of the lots that (was, were) offered for sale.

(6) This is one of the greatest novels that ever (was, were) written.

2. Supply the correct pronoun or verb in each of the following sentences. Give reason or rule.

(1) If any tennis player touches the net when returning a ball, he forfeits the point.

(2) Anybody can swim if he tries.

(3) If anyone finds the golf stick, will you please return it to the club house?

(4) Each student who has taken European history, finds that his views of the world questions have become greatly broadened.

(5) Either the man-in-gray or the conductor is able to answer your question.

(6) Every man present removed his hat when the flag was unfurled.

(7) Everyone knows when the conversation becomes too personal.

(8) Everybody at this summer resort does exactly as he chooses.

(9) Many a person prefers to make his own selection in color harmonies for his room.

(10) Neither of us is afraid to take high dives into the plunge.

(11) Nobody ever visits the Grand Canyon without taking away pictures of it with him.

(12) None of us are sufficiently grateful for his blessings.

(13) No one can have more than his share.

(14) One should know the Seven Wonders of the World for his own edification.

(15) Will *somebody* please let me take his fountain pen for a moment?

(16) *Some one* has taken my hat, but fortunately left his in its place.

3. Supply the correct form of the verb. Give reason.

(1) He would have (*come, came*) if he had known they needed him.

(2) The boy scouts make it a practice of doing a kind deed every day and they also make it a practice of never boasting of what they have (*did, done*).

(3) They have (*eaten, ate*) both pomegranates and persimmons.

(4) The price of gasoline has (*gone, went*) up and it has (*gone, went*) down within the year.

(5) The child crept into Silas Marner's cottage and (*lay, laid*) down by the fireside.

(6) This railroad had (*run, ran*) for some ten years before it paid the stockholders.

(7) Have you ever (*saw, seen*) the diamond in the crown of the British King?

4. Restate the following sentences in order that the reference in each instance will be clear.

(1) Complimentary tickets were given to the press reporters especially stamped.

(2) Mr. Pelton paid a fine of \$300 for passing a school house in front of which many children were playing at the rate of 40 miles an hour.

(3) Driving without a license the policeman arrested the man.

(4) In discussing the much debated question of capital punishment the conclusion was reached that it should be abolished.

(5) He saw the wonderful coma about the sun in eclipse which delighted him beyond measure.

(6) After reading about the discovery of the tomb of Tut-Ankh-Amen, tickets were immediately purchased for a tour of Egypt.

5. Restate each of the following definitions, using a predicate noun in place of the crude expression "is where" or "is when."

(1) An oil station *is where* one may get gasoline, water, and air for his automobile.

(2) A comedy *is when* it turns out happily for the principal characters.

6. Use the following words and expressions in sentences, or in an impromptu story, omitting the redundancies printed in parentheses.

added (another)	remember (of)	(and) et cetera
blend (together)	repeat (again)	first (began)
each (and every)	return (back)	(first) discovered
going (to go)	same one (again)	(free) gratis
great (big)	stand (up)	(good) virtues
join (together)	start (up)	(from) thence
laid it (down)	supervise (over)	(in) back of
lifted (up)	that (there)	(over) again
much (more) pleasanter	their (own)	(little) details
not (no)	tiny (little)	(more) preferable
precede (before)	where did he go (to)	(over) exaggerate
reason (why)	where is he (at)	(same) identical

Bring to class a list of redundant expressions similar to those in the preceding exercise.

Standard English. Standard English includes only those words that are reputable, present, and national. In both platform address and in conversation, the effectiveness of your remarks depends in great part upon your avoidance of all terms and phrases that do not meet these recognized criteria or tests.

Good usage demands in platform address the omission of colloquialisms,—words, and expressions not entirely eliminated in conversation but not considered sufficiently worthy for formal occasions.

Slang has become so current in our language today that to omit it altogether is, for some at least, rather difficult. Although an occasional slang word may add pungency to one's remarks, an excessive use of slang is not only in bad taste but it indicates a lack

of originality and tends to dwarf the vocabulary. A few suggestions may not prove amiss to the persistent users of slang: Avoid the use of slang that has become hackneyed by too common use; avoid the use of the same slang word to express every idea you wish to convey; avoid the slang word that is peculiar to your locality only; and, avoid the excessive use of slang to the exclusion of all good English.

PRACTICE

1. Use the reputable expressions in sentences, or in an impromptu dialogue.

<i>Reputable</i>	<i>Illiterate</i>	<i>Reputable</i>	<i>Illiterate</i>
anywhere	anywheres	should not	hadn't ought
as he was	being that	surely	sure (adverb)
different from	different than	suspected	suspicioned
enthusiastic	enthused	telephone	phone
heard	heard tell	there's a	they's a
himself	hissself	this kind	these kind
I said	I says	want to get off	want off

2. Use the expressions that have national usage in an impromptu story.

<i>National</i>	<i>Provincial</i>	<i>National</i>	<i>Foreign</i>
carry	pack or tote	baggage	luggage
think	guess, reckon	editorial	lead
you	you all	street car	tram

3. Use equivalents of present usage for the following obsolete expressions: *anon*, *disremember*, *mayhap*, *methinks*, *middling*.

4. Use literary equivalents for the following colloquialisms: *a lot of*, *can't*, *don't*, *tasty*, *spunky*, *ignoramus*, *gush*, *show*, *unbeknownst*.

5. Give good English equivalents for the expressions that members of the class suggest as current slang; for example:

<i>Good English</i>	<i>Slang</i>	<i>Good English</i>	<i>Slang</i>
assuredly	yep	I think not	nope
by all means		no, indeed	
certainly		not any	
I think so		no one	
surely		no, truly	
to be sure		not at all	
truly			
undoubtedly			
yes			

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CHAPTER VII

VOCABULARY

The knowledge of words is the gate of scholarship. — WILSON

Enriching the vocabulary. A large vocabulary is well worth cultivating. Every one has a passive vocabulary and an active vocabulary. The former he uses when he reads silently or listens to others speak or read; the latter he uses when he reads aloud, writes, or speaks. These vocabularies overlap in great part but they are not identical. The passive vocabulary is the larger; the active is the smaller. Every effort should be made to enlarge the vocabulary as a whole, but a special effort should be made to enlarge the speech vocabulary, for that is the one most used.

An extensive and discriminating speech vocabulary helps you to marshal your thoughts; and it empowers you to speak with both fluency and conciseness. The words of a vocabulary are the paints with which you express your ideas. All one color of paint, especially gray, would make a very dull picture indeed. A wearisome repetition of a few colorless words produces the same effect in speech. With a large and rich vocabulary you will find that you have acquired a beauty of speech which you will value equally with all else you possess of æsthetic worth.

Develop the special phases of your vocabulary with care, definiteness, and deliberation. Many of you are interested in art and artists, in music and musicians, or in the drama and actors, and because you have only a general knowledge of such cultural subjects, you feel a little timid about joining conversations pertaining to these specialized topics. Each of the arts seems to have a phraseology of its own. Reading the newspaper criticisms of exhibitions, recitals, symphonies, and plays will help to mold your vocabularies, so that when you find yourself in groups of people

who are engaged in discussing recent works in these various subjects, you will feel more free to express your opinions and points of view.

Words new or old should never be used in order to show off the superior intelligence of the user, but only for the satisfaction of using words appropriately, accurately, and intelligently.

Assignment: Give short talks upon the ways and means you employ to enlarge your vocabulary, including in your talk amplifications and illustrations of the following suggestions:

1. Reading silently the best literature
2. Reading aloud frequently and regularly, and acquiring the method and habit of pronouncing phonetically the words new to you
3. Consulting the dictionary freely, and looking up words promptly and rapidly
4. Listening thoughtfully and as frequently as possible to public lectures and addresses
5. Writing as often as possible; for, as Bacon says, "Writing maketh an exact man."
6. Talking with conversationalists
7. Using, upon all occasions, the best choice of words at your command, and making new words your own by use.

EXERCISES

For speed in finding words in the dictionary:

1. Let the class bring dictionaries and compete both as to time and accuracy in finding words.

2. With an unabridged dictionary at hand, and with one member of the class acting as timekeeper, students will take turns in finding words in the dictionary. It should take less than half a minute to find and give the pronunciation and definition of any word in the dictionary. If the student takes more time than this, he should let others try. If he takes less time, let him state his ways of saving time and effort; for instance, accuracy in regard to the spelling of the word, use of the indented lettering at the side of the book itself, and the use of the key words at the top of the pages.

For studying the dictionary:

1. Compare the unabridged and the abridged copies of the dictionary regarding (1) the number of words contained in each, (2) the amount of information given under the separate words. Bring to class three definite examples to illustrate the comparison.

2. Bring to class an example of each of the following types of information found in the dictionary, listing the examples according to the order given.

- | | |
|----------------------|------------------------------|
| (1) definitions | (14) antonyms |
| (2) names of persons | (15) colloquialisms |
| (3) names of places | (16) localisms |
| (4) derivations | (17) alienisms |
| (5) abbreviations | (18) archaisms |
| (6) foreign phrases | (19) dialect phrases |
| (7) prefixes | (20) vulgarisms |
| (8) suffixes | (21) slang |
| (9) diacritics | (22) spelling |
| (10) syllabication | (23) detailed illustrations |
| (11) accent | (24) full-page illustrations |
| (12) parts of speech | (25) tables of statistics |
| (13) synonyms | (26) useful data |

For accuracy in defining words:

✓ Give definitions of the following words, each student being responsible for one certain word.

altruism	idiosyncrasy	obvious
ambidextrous	incongruous	omnipotent
amanuensis	integrity	phenomenon
aviary	intricate	reciprocity
eccentricities	mediocre	reticent
efficacious	meticulous	stamina
facetious	obsessed	supercilious

For enlarging the vocabulary:

Bring to class, at the first recitation of each week, a word new to you, that you have found in some book or periodical and define this word according to the following method of procedure:

1. Pronounce the word distinctly so that everyone in the class can hear.
2. Define the word clearly and accurately, but as briefly as possible, avoiding in the definition both a repetition of the word you are defining and any of its derivatives.
3. Use the word in a sentence in such a way that it becomes self-explanatory.
4. Class in unison repeat the word.

Choice of words. Your choice of words, both in public address and in conversation, is naturally determined by the occasion and by the ideas to be conveyed.

Specific and general words. Use specific words to give vividness, accuracy, and distinctiveness to your speech. Use general words when making broad allusions and when summarizing or generalizing.

EXERCISE

For the discriminating use of general and specific words:

1. Substitute specific words for the following general words.

literature	made	good	pleasantly
light	said	large	rapidly
recreation	went	nice	slowly

2. Substitute general words for the following specific words.

bungalow	ambled	alluring	briskly
lilacs	crimped	bewildering	jocularly
motor cycle <i>vehicle</i>	strode	winsome	nimbly

Give examples of other general and specific words, the class substituting the specific for the general terms, and vice versa.

Synonyms and antonyms. Words, like persons, have their individuality. No two words have exactly the same meaning and nearly every word has an opposite.

Have at your command a wide variety of synonyms of any given word, especially of the common, everyday words, and you will be able to bring out enlightening and vivifying shades of meaning to your ideas. Such words as *bunch*, *cute*, *funny*, *grand*, *fierce*, and

wonderful are excellent in themselves but because of indiscriminate and too general use they have become somewhat hackneyed and trite. You will find that most words have many synonyms although some words have but few; for example,

house: abode, building, bungalow, cottage, domicile, dwelling, home, mansion, residence, structure

center: middle, midst

Continually add to your storehouse of synonyms if you wish to gain freedom and definiteness in speech.

Bring out contrasts of meaning to your ideas by the use of antonyms. Make clear and forceful the presentation of opposing ideas by the use of antithesis, the figure of speech in which antonyms are placed in juxtaposition.

EXERCISES

Write
For the use of synonyms:

1. Use the following synonyms in sentences in such a manner that the differences in meaning will be self-evident.

companion	comrade	hope	expect
compliment	flattery	vanity	conceit
happiness	joy	wild	savage
hasten	hurry	wisdom	knowledge

2. Find in the dictionary all the synonyms possible for each of the following words.

clever	funny	queer
cute	grand	said
good	nice	wonderful

For the use of antonyms:

1. Use the following antonyms in sentences, forming wherever possible the figure of speech called antithesis.

activity	lethargy	heterogeneous	homogeneous
chaos	cosmos	pride	humility
exclusive	inclusive	real	counterfeit

2. Give antonyms of the following words.

advance	cowardly	quiet
beautiful	give	scatter
comedy	now	succeed

For the use of adjective synonyms:

1. As the teacher names the adjective of general nature, give the synonyms that are more specific, adding others that could be used in descriptive talks.

Beautiful

alluring ✱
 artistic
 charming
 delightful
 enticing
 entrancing ✱
 exquisite ✱
 fascinating ✱
 glorious
 gorgeous ✱
 graceful
 handsome ✱
 harmonious
 inviting
 irresistible ✱
 lovely ✱
 picturesque ✱
 pleasing
 pretty
 stunning

Large

boundless
 colossal
 enormous ✓
 extensive
 gigantic ✱
 great ✱
 huge ✱
 immense
 impressive
 magnificent
 majestic
 mammoth
 massive ✱
 mighty
 monstrous
 spacious
 stately
 stupendous
 sublime
 vast

Strange

bizarre
 curious
 eccentric
 exotic
 extraordinary
 fantastic
 grotesque
 gruesome
 mysterious
 novel
 odd
 peculiar
 queer
 rare
 singular
 uncanny
 uncommon
 unique
 unusual
 weird

Bring to class as many specific synonyms as you can find for the following adjectives: *abundant, desolate, rugged, small, swift.*

2. As the teacher names the basic color, give the specific shades of color and the color adjectives, adding others that could be used in descriptive talks.

✓

Blues

azure
crystal blue
Italian blue
midnight blue
sapphire
ultramarine

Greens

jade
moss green
Nile green
ocean green
olive green
sage green

Lavenders and purples

amethyst
heliotrope
lilac
mauve
orchid
royal purple
violet
wisteria

Yellows and browns

amber
burnished gold
burnt orange
saffron
bronze
copper
russet
umber

Whites, grays, and blacks

alabaster white
oyster white
silver
slate
sunlit gray
smoky gray
bluish black
ebony
jet black

Reds and pinks

cardinal
flame
maroon
Pompeiiian red
rose
scarlet
vermillion
coral
shell pink

Give specific adjectives and color words of the following general terms: *autumnal shade, iridescent, opalescent, pastel shades.*

For overcoming the double use of terms in a sentence:

Substitute an equivalent expression for one of the words in each of the following phrases, and use the improved expressions in sentences.

builds the building
divide into divisions
gives the gift

income coming in
the painter painted the picture
sights we have seen

Latin and Anglo-Saxon words. The English language is made up of words from nearly every language extinct and extant, the predominating sources of our words being the Anglo-Saxon, the Greek, and the Latin.

Anglo-Saxon words are generally short and pertain to everyday life. The use of Anglo-Saxon words gives directness and crispness to speech.

Words of Latin or Greek origin are usually longer and more complex than the Anglo-Saxon words; they are words of the more formal side of life. The use of words of Latin and Greek derivation gives dignity and rhythm to speech.

EXERCISE

1. Bring to class a list of Anglo-Saxon words that pertain to the following general elements of home life: *animals, farm life, home, intellect and character, nature, measurements, and sounds.*

2. Bring to class three examples that illustrate the use of each of the following prefixes derived from the Latin and Greek.

ab (L.) from	ex (L.) out of, very	poly (Gr.) many
ad (L.) to	hyper (Gr.) beyond	post (L.) after
ante (L.) before	in (L.) into, on	pre (L.) before
anti (Gr.) against	inter (L.) between	pro (L.) in favor of
auto (Gr.) self	mal (L.) badly	re (L.) again, back
bi (L.) two	mis (L.) badly	retro (L.) backwards
circum (L.) around	mono (Gr.) single	sub (L.) under
co, com (L.) with	multi (L.) many	super (L.) above
contra (L.) against	neo (Gr.) new	trans (L.) across, beyond
de (L.) down, away	non (L.) not	tri (L.) three
di (Gr.) double	ob (L.) against	ultra (L.) beyond
dis, dif (L.) apart	pan (Gr.) all	un, uni (L.) one
duo (L.) double	per (L.) through	vice (L.) instead of

3. Bring to class three words that illustrate the use of each of the following Greek and Latin words or root forms.

amicus (L.) friend	aqua (L.) water
animus (L.) mind	bene (L.) well
annus (L.) year	caput (L.) head

cedo (L.) yield	omnis (L.) all
chrono (Gr.) time	pars (L.) part
dico (L.) say	pater (L.) father
duco (L.) lead	ped (L.) foot
facio (L.) do, make	primus (L.) first
fero (L.) carry	populus (L.) people
gratus (L.) pleasing	phil (Gr.) loving
graph (Gr.) write	porto (L.) carry
jus (L.) law	scribo (L.) write
locus (L.) place	seco (L.) cut
loquor (L.) speak	sentio (L.) think
magnus (L.) large	specto (L.) see
manus (L.) hand	teneo (L.) hold
medius (L.) middle	terra (L.) earth
metrum (L.) measure	verto (L.) turn
mitto (L.) send	voco (L.) call
nomen (L.) name	venio (L.) come

Foreign words and phrases in everyday use. A considerable number of French expressions, and some Italian and Spanish words, are used in our everyday conversation. You should know at least a few of these words if for no other reason than that you will thus be able to avoid blunders like the following: "I am to have dinner at Newman's *café* (pronounced as one syllable) this evening." "My *finance* is waiting outside for me."

EXERCISE

Bring to class the definitions and the marks for pronunciation of the following foreign words current in our everyday conversation.

French: adieu, à la carte, à propos, blasé, coup d'état, causerie, boutonnière, chic, bête noire, naïve, faux pas, entre nous, bas-relief, éclat, élite, ennui, fiancé, mêlé, nouveau riche, protégé

Italian: al fresco, dilettante, fiasco, finale, virtuoso

Spanish: adiós, mesa, patio, rodeo, señor, scrape, siesta

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CHAPTER VIII

SENTENCE STRUCTURE

Variety in unity — the secret of all interesting talk and thought.

— JAMES

Variety in sentence structure. In sentence structure, as in all forms of art, variety is necessary for interest, clearness, and force. A most monotonous and uninteresting speech it would be if all sentences of a person's speech began and ended in the same way, and were of the same length. And yet there are but comparatively few ways of forming sentences. A violin has only four strings, nevertheless, the violinist plays on these strings in such a manner as to bring forth an infinite variety of sound combinations. Sentence structure will admit of a similar endless variety.

Long, short, and medium sentences. The purpose of the long sentence is to permit the enumeration of details and shadings of thought, to offer opportunities for climax, and to give fluency, rhythm, and dignity to expression.

The time has come to resume in a moderate way the opening of our intracoastal waterways; the control of flood waters of the Mississippi and of the Colorado Rivers; the improvement of the waterways from the Great Lakes toward the Gulf of Mexico; and the development of the great power and navigation project of the St. Lawrence River, for which efforts are now being made to secure the necessary treaty with Canada.

— COOLIDGE

The purpose of the short sentence is to give animation and directness to the style of speaking. A short sentence, terse and emphatic, in the introduction of a paragraph or a speech, often arouses the interest of the audience.

We live in a most extraordinary age. (Opening sentence of a paragraph.) — WEBSTER

A short sentence among longer ones within the speech serves to arrest the attention by its abruptness and brevity.

. . . to whatever of terror there may be of war and death ; — all these you have witnessed, but you witness them no more. *All is peace.* The heights of yonder metropolis, its towers and roofs, which you then saw filled with wives and children and countrymen in . . . — WEBSTER

A series of short sentences may be used to produce the effect of movement or quick action.

“Come on!” the man said to it. It seemed to listen. Suddenly it darted upon him. The gunner avoided the shock. The struggle began, — struggle unheard of. The fragile matching itself against the invulnerable. The thing of flesh attacking the brazen brute. On the one side blind force, on the other a soul. The whole passed in a half-light. — VICTOR HUGO

In your platform address you will doubtless employ, most of all, sentences of medium length, but do not fail to give variety to your sentence structure by using effectively both the long and the short sentences.

Loose and periodic sentences. The purpose of the loose sentence, the sentence so constructed that it may be brought to a close in two or more places and in each instance make fairly complete sense, is to give an effect of ease, of informality, and usually of rhythm.

The world cries out for such : he is needed and needed badly — the man who can carry a message to Garcia. — ELBERT HUBBARD

The purpose of the periodic sentence, the sentence that is not complete either in thought or in grammatical structure until the end or “period” is reached, is to hold the listener in suspense until the last word is spoken.

“That which made these men, and men like these, cannot die.”

The chief effectiveness of the periodic sentence lies in its unusualness, and therefore it should be used with discretion. You will find that the use of a periodic sentence at the close of your talk or speech will give a forceful and well rounded effect to the conclusion and at the same time clinch the meaning of your speech as a whole.

Parallel structure. The purpose of parallel structure, the arrangement (1) of words, (2) of phrases, (3) of clauses, or (4) of sentences having similar meaning in such a manner that they are similar in grammatical construction, is to give emphasis and clearness to the thought by bringing out the parallelism of meaning.

- (1) Flying over plain, river, forest, and desert, the airplane made a nonstop flight from New York to San Francisco in less than twenty-seven hours.
- (2) A woman's smile may have in it more sublimity than a sunset; more pathos than a battle-scarred landscape; more warmth than the sun's bright rays: more love than words can say.

— ELBERT HUBBARD

- (3) Be frank, be candid, be sincere, if you would deserve real friendship.
- (4) He was frail; he made himself a tower of strength. He was timid: he made himself a lion of courage. He was a dreamer: he became one of the greatest doers of all time. (About Roosevelt.)

The balanced sentence, a special form of parallel structure, may be used to advantage when you wish to give emphasis by placing ideas in juxtaposition.

There must be not only a balance of power, but a community of power; not organized rivalries, but an organized common peace. — WILSON

EXERCISE

1. Bring to class two examples, one of which is original, of each kind of sentence structure, — long, short, loose, periodic, and balanced. Also bring to class examples of the different forms of parallel structure.

Supplementary References

Hitchcock, Alfred M.
Tanner, W. M.

Composition and Rhetoric
Composition and Rhetoric

CHAPTER IX

STYLE: ELEMENTS AND QUALITIES

— Each for the joy of the working, and each, in his separate star,
Shall draw the Thing as he sees It for the God of Things as They are.

— KIPLING

Elements of style. Unity, coherence, and emphasis are the elements of style indispensable to every talk or speech, and these three elements are interdependent.

Unity and coherence. Unity deals with the relation of the part to the whole, whereas coherence deals with the relation of the part to the part.

There must be unity in every sentence, in every paragraph, and in the speech as a whole. We see the same system of units and unity in the divisions and subdivisions of the country, — the city, the county, the state, and the nation. Every division complete in itself serves to make up a larger unit complete in itself. The use of topic and summary sentences assists in producing unity of paragraph structure, for speech composition requires the division of ideas into paragraphs just as does written composition. Use a topic sentence as the key sentence from which you develop the incidents, details, facts, or reasons.

Expositions are the timekeepers of progress. They record the world's advancement. They stimulate the energy, enterprise, and intellect of the people, and quicken human genius. They go into the home. They open mighty storehouses of information to the student. Every exposition, great or small, has helped to some onward step. — MCKINLEY

Use a summary sentence at the close of a paragraph to sum up your statements or remarks made in that paragraph.

Therefore, our primary concern must be with the arousing and sustaining of curiosity, though we should never forget that it is only a means to the ultimate enlistment of the higher and more abiding forms of interest.

— From *Play-Making* by WILLIAM ARCHER

You will find that you can give an effective and final sense of unity and completeness to the speech as a whole if you repeat in the conclusion some statement that you have made in the introduction, thus forming, as it were, a circle of thought.

Every division of the speech must follow its predecessor in a logical and coherent order. "Do not cast your pearls down before the reader in a heap. Take pains to string them," is a wise admonition to follow. One of the most effective ways of securing coherence is by the use of transitional words that serve to connect or to subordinate the different ideas; for example, *accordingly*, *besides*, *consequently*, *nevertheless*, and *finally*. The useless repetition of part of a sentence in the succeeding sentence does not necessarily indicate coherence in structure.

The boy went up the hill. The hill which the boy went up was covered with olive trees. The olive trees which covered the hill were planted ten feet apart.

Such needless repetition can be avoided by subordinating ideas to one another.

The boy went up the hill that was covered with olive trees planted ten feet apart.

Note that the too frequent use of the word *and-a*, especially when used in a meaningless fashion, detracts from a sense of coherence.

In the several different types of discourse, speech composition requires special application of the principles of unity and coherence.

When relating a narrative, establish unity by making all incidents subsidiary to the main incident. Kipling, a master in the art of unifying stories, often averts a digression by the simple remark, "But that is another story." Establish coherence by letting one incident grow out of another in its natural sequence and by using the same tense throughout the narrative.

When presenting a description, gain unity by definitely selecting a point of view, which may relate to distance, weather, or relative positions, and just as definitely stating to the audience when there is a change in that point of view. Unify the description as a whole by stating at the close your general impression of the object or scene. You may easily gain coherence in this form of discourse if, instead of enumerating details at random, you speak of them according to the orderly way in which your eye naturally follows: for instance, from the known to the unknown, from the obvious to the obscure, from the near to the remote, or from striking details to the general impression.

When presenting an exposition, or explanation, to an audience, maintain unity by refusing to admit irrelevant or extraneous material. You will lose a sense of coherence if you attempt to enumerate the details by the inventory method and, on the other hand, you will gain coherence by stressing and subordinating the various points. Coherence demands, especially in a short speech, a consistent use of the pronouns *I*, *we*, *you*, and *one*. The use of the impersonal pronoun *one* with its possessive form *one's*, if not continued too long, is usually preferable to the use of the personal pronouns. In a technical description of the radio, expressions like "your antennae" and "your vacuum," are, to say the least, awkward. As a matter of fact, an explanation or a description may be given in its entirety with the use of the indefinite pronoun, or with the mention of the objects without any thought of possession or reference to a possessor; for example, "the antennae then are," "the vacuum is."

When presenting an argument to an audience, establish unity by seeing that every fact and idea bears upon the main issue. In order that you may establish a clear sense of logical coherence for your auditors, you should make the framework of your argument clearly visible, even going so far as to tell them the relation of each issue to the one preceding as well as to the one that is to follow.

Emphasis (significance). Emphasis is a principle of speech composition, just as it is a principle of art and of music. In pictures there are lights and shades, in music there are stressed and

unstressed notes, and in architecture there are openings and blank surfaces. Give the same proportionate and discerning emphasis to the make-up of the divisions of your speech.

The different paragraphs of a speech — introductory, transitional, detailed, and concluding — vary in significance and hence in emphasis. Of these, the conclusion is considered the position of greatest importance, and the introduction the next in importance.

In the introduction, include that which is basic to the understanding of the contents of the speech and state this briefly and effectively. Never begin with an apology. Nearly every speaker would like to make excuses for himself, but do not yield to this temptation, for thereby you not only call attention to yourself rather than to your subject, but you are wasting the opportunity of giving emphasis to ideas in a place in the speech where emphasis belongs.

The conclusion, as has been stated, is the place of greatest emphasis. And yet some students do not conclude their speeches. They just stop. Do not be so remiss that you fail to use to the fullest advantage this place of greatest prominence. The conclusion of almost every speech of any length is a summarizing of the whole speech and should be given much like the conclusion of the usual selection played upon the piano, in somewhat a slower tempo, with definiteness and finality. In order to round out your speech with such a conclusion, you must be alert to the importance of the final words themselves. Instead of using for your last words such negative terms as *not*, *death*, and *failure*, or such vague phrases as *and so on*, *things like that*, and *various other things*, select positive and effective words in order that after you have completed your speech, the right kind of words will ring and reëcho in the minds of the audience.

Figurative language. Figures of speech, deviations from the plain statement of facts, are used for the purpose of vivifying, of beautifying, or of strengthening the expression of thought. Figurative language for mere rhetorical effect is a thing of the past; such a style today is rightly criticized as flowery and affected. However, in nearly every speech you give, you would do well to

make your points clearer and more easily remembered by using a few striking and well chosen figures of speech.

Grouped according to their basic purpose, the twelve main figures of speech are as follows :

Figures based upon resemblance

Simile

Metaphor

Personification

Figures based upon association

Metonymy (synecdoche is now classified as metonymy)

Figures based upon contrast

Antithesis

Irony

Epigram

Figures based upon emphasis

Climax

Anti-climax

Interrogation

Hyperbole

Apostrophe

Alliteration and onomatopœia pertain to sounds rather than to the meaning of words, and therefore, strictly speaking, they are not classified as figures of speech although they may be spoken of as *figures of sound*.

EXERCISES

Bring to class two examples, one of which may be original, of each of the various figures of speech. Consult the dictionary or some reliable rhetoric for the definitions of any of the figures unfamiliar to you.

Essential qualities of style. Effective speech composition is primarily simple, clear, concise, and forcible.

Simplicity is gained and maintained by the use of language in keeping with the subject, with the avoidance of exaggerated words

and expressions, and with the omission of all that is superfluous, or merely ornamental. Be simple and direct.

Clearness is attained only through clear thinking. To gain clearness of statement use specific rather than general words, see that every modifier refers to the correct word, and avoid all expressions that are ambiguous. Be clear and definite.

Conciseness in speech composition is requisite as a quality of effective style. Every word in a speech must have significance and point. Lincoln, in his wonderful Gettysburg address, used only 266 words, whereas Edward Everett, on the same occasion, talked two full hours. The former speech, so brief and compact and yet a marvel in thought and power, is remembered throughout time; the latter is forgotten. Necessary words and phrases should never be deliberately left out, but all unnecessary details should be omitted. The tendency today in every line of endeavor is to save time, — as witness the invention of the automobile, the telephone, the telegraph, and the radio. You will establish a terse and effective style if you avoid circumlocution (roundabout language), redundancy (the use of more words, or parts of speech, than necessary to express an idea), prolixity (tedious detail), tautology (needless repetition of an idea), and verbosity (wordiness). Be concise but adequate.

Force is a quality of style that is the result of sincere, whole-souled thinking. Be vital and forceful.

Individual qualities of style. As you progress in the art of speaking, in addition to the essential qualities of style just mentioned, you will develop an individuality of style that will characterize your work as a whole. Every pianist has a touch that is described as his own, every artist has a feeling that marks his individual style, and every speaker has a manner of expressing his ideas that renders his work distinctive. This individuality cannot be forced but is the result of a natural growth in depth and versatility of thinking.

Supplementary References

Canby and Opdycke

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PART III
FUNDAMENTALS OF INTERPRETATION

CHAPTER X

ORAL READING AND WORD ILLUMINATION

Thought once awakened does not again slumber. — CARLYLE

Oral reading and its value. The majority of persons study the art of reading, not with a view of making public appearances, but for cultural reasons and to enrich the personal life. A great deal of pleasure may be given to the members of one's home or social circle by the frequent reading aloud of editorials from the best newspapers, items of world interest from the good magazines, modern poems — of which there is an abundance in current publications — and the best of the one-act and full-length plays and dramas. The universality of the appeal of music and of art is conceded by all; oral reading should have the same general appeal.

When reading orally establish the feeling that you are telling the story or explaining the ideas to your hearers. Let the pictures that you visualize exist neither in the book that you are reading, nor in the room before you, but in your mind. See, and then tell others what you see. Think, feel, and imagine, and you will never read in an affected manner. Be definite and convincing in your thought, and you will never lack the attention of your hearers.

If you cannot pronounce a word or read a passage correctly at sight, do not make grimaces. Such a fault seems harmless enough, but if not overcome at the start, it sometimes becomes a habit that is rather amusing to an assembly of people.

Much is said today regarding the poor reading by the average high-school student. Practice, and continued practice, is needed in any line of endeavor to bring about progress. Read aloud at every opportunity offered you and read better each time. It may happen that your school work is so arranged that you are given

but little opportunity to read aloud in your classes. If this is so, read at home. Let oral reading be a habit in your daily life. A muscle or a faculty atrophies if not used; the same is true of the ability to read audibly. And you will enjoy reading aloud if you but select something in which you are deeply interested and that is well worth while.

EXERCISES *do*

For correct visualization of pictures:

1. Read aloud the description on page 130, picturing the scene as if it were upon the printed page (wrong method).

Read aloud the same passage, picturing the scene as if it were before you in the room (wrong method).

Read silently the same passage, picturing the scene in your mind, and then read it aloud to the audience as if you were telling them the details of the picture that you see (correct method).

2. Read silently the paragraphs on pages 137-138 and give in your own words the substance of each paragraph.

PRACTICE

Read aloud at home one hour a week. Do not read aloud longer at one time than you find enjoyable. Divide the hour into half-hour, quarter-hour, or even ten-minute periods, but maintain a plan that is systematic. If you read a part of the hour to small children, you will find that their spontaneous enjoyment of your reading will contribute markedly to your development in spontaneous expression.

Word illumination. Good reading and effective speaking depend upon clear, definite thinking. An audience is like a person in its responsive appreciation of interesting ideas presented in a direct manner, whether those ideas are in the form of vivid imagination, concrete facts, or pure reasoning.

The thought of both speaker and audience must be upon the subject and subject matter. Forget place and personalities and think only of your subject, and the audience will do the same.

When reading, let the full meaning of the word or passage unfold to your consciousness before you give the ideas expression. You

will then find that your illuminated thought will illumine the spoken word. "One candle lights a thousand." One person's active thinking will arouse the active thinking of an audience of a thousand, if the reader will understand the author's ideas and meaning so clearly that the words seemingly express themselves.

Oftentimes a student will read orally with much smoothness of pronunciation, but when asked to recount that which he has read, he is unable to do so. Neither can his hearers reproduce the thought. Laboring under the delusion that they will understand the meaning if he but pronounces the words, the reader forgets that the listeners will not follow the line of thought if he does not follow the line of thought. He doubtless is as much surprised as anyone that he cannot give in his own words the thought of what he has just read. It is well to remember that the law of cause and effect is no less operative in oral expression than it is in every other line of endeavor.

Work upon this process of word illumination as an exercise. Later you will find that you are able to read orally the most difficult passages with an appreciation and understanding that will surprise you. Even when reading at sight, you will find that you can think and think deeply, and at the same time think quickly.

PRACTICE

For illumination of words with deep and broad significance:

1. Meditate upon the following words and then give them aloud to the class. You will find that your oral illumination of these various words will grow in proportion to your growth in the understanding of the depth and breadth of their meaning.

Positive words have been selected that will give expansion to the thought, and hence fullness and richness to the voice.

activity	democracy	frankness
animation	earnestness	generosity
appreciation	endurance	gratitude
brotherhood of man	energy	happiness
calmness	enthusiasm	honor

humility	mirth	serenity
infinity	peace	spontaneity
integrity	perfection	straightforwardness
justice	progress	success
law	responsibility	unity
loyalty	self-confidence	wisdom

2. Bring to class and give in the same manner as in the previous exercise ten words of your own selection.

3. Give aloud the color words on page 103, in each instance visualizing the color before giving the word expression.

For word illumination of exclamatory words and phrases:

Read aloud the following passages, illuminating the exclamatory word in each passage by condensing in that one word the meaning of the entire passage.

1. "Ho! ho!" quoth Esbern, "is that your game?"
2. Well! there in our front-row box we sat
Together, my bride betrothed and I. — BULWER-LYTTON
3. Oh, the faint, sweet smell of that jasmine flower! — *Ibid.*
4. O ye loud Waves! and O ye Forests high!
And O ye Clouds that far above me soar'd! — COLERIDGE
5. "Lovely art thou, O peace!"

For differentiation of words in a series:

Read aloud the following passages, individualizing the meaning of each word in a series.

1. "All things I thought I knew; but now confess
The more I know I know, I know the less."
2. Beyond the shadow of the ship,
I watched the water snakes:
Blue, glossy green, and velvet black,
They coiled and swam; and every track
Was a flash of golden fire. — COLERIDGE

3. O mighty Cæsar! dost thou lie so low?

Are all thy conquests, glories, triumphs, spoils,
Shrunk to this little measure? Fare thee well!

— SHAKESPEARE

4. Advancing and prancing, and glancing, and dancing,
Recoiling, turmoiling, and toiling, and boiling,
And thumping and plumping, and bumping and jumping,
And dashing and flashing and splashing and clashing,
And so never ending but always descending,
Sounds and motions for ever and ever are blending;
All at once, and all o'er, with a mighty uproar,
And in this way the water comes down at Lodore.

— SOUTHEY

SELECTIONS FOR PRACTICE

3 read

Preparation. Give each of the following quotations aloud at home before an imaginary audience, first meditating upon the meaning of each word and also upon the passage as a whole.

Recitation. Each student will read the selection of his choice. Let the class read selections according to the sequence in which the quotations are printed.

1. He who knows not and knows not he knows not,

He is a fool — shun him;

He who knows not and knows he knows not,

He is simple — teach him;

He who knows and knows not he knows,

He is asleep — wake him;

He who knows and knows he knows,

He is wise — follow him! — ARABIAN PROVERB

2. I seem to have been only like a boy playing on the seashore.
The great ocean of truth lies before me unknown and unexplored. — ISAAC NEWTON

3. Go anywhere, provided it be forward. — DAVID LIVINGSTONE

4. The supreme virtue is sacrifice — to think, work, fight, suffer, where our lot lies, not for ourselves, but for others, for the victory of good over evil. — MAZZINI
5. I offer neither pay, nor quarters, nor provisions; I offer hunger, thirst, forced marches, battles, and death. Let him who loves his country, in his heart and not with his lips only, follow me. — GARIBALDI
6. Let us have faith that right makes might and in that faith let us, to the end, dare to do our duty as we understand it.
— LINCOLN
7. Indifference is the great foe. It is easier to let things alone than to bother about changing them. That is at bottom why all sorts of evil hold sway. Nobody cares enough to do anything. Then along comes a man with a strong conviction or two, and being the sort that never runs away, he plunges in and wins. — DAVID LLOYD GEORGE
8. What the world needs is not battleships, but friendships.
— HARRY LAUDER
9. All that I am, or hope to be, I owe to my angel mother.
— LINCOLN
10. The only way to have a friend is to be one. — EMERSON
11. Simplicity of character is the natural result of profound thought. — HAZLITT
12. Every man is said to have his peculiar ambition. Whether it be true or not, I can say, for one, that I have no other so great as that of being truly esteemed of my fellow-men, by rendering myself worthy of their esteem. — LINCOLN
13. Know your fellow-creature as you know yourself and you will be an artist; love your fellow-creature as yourself and you will be a genius; worship God and his creation, sing its praise and you will be immortal! — YVETTE GUILBERT

14. Nothing bigger can come to a human being than to love a great cause more than life itself, and to have the privilege throughout life of working for that cause.

— ANNA HOWARD SHAW

15. The Russian peasants have a proverb which says : Labor is the house that Love lives in. By this they mean that no two people or group of people can come into affectionate relationship with each other unless they carry on a mutual task. — JANE ADDAMS

16. My country has a right to my services as long as she wants them. She has done everything for me, and I must do all for her. — ADMIRAL FARRAGUT

17. Mourn not for houses and lands, but for men : men may gain these, but these will not gain men. — PERICLES

18. What France is doing is too big : I do not want people to talk about me more than about the others ; I am simply one citizen of the Republic. — JOFFRE

19. Order is heaven's first law. — POPE

20. To strive, to seek, to find, and not to yield. — TENNYSON

21. Music is Love in search of a word. — SIDNEY LANIER

22. Blessed is the man who has found his work ; let him ask no other blessedness. — CARLYLE

23. If we are to be a really great people, we must strive in good faith to play a great part in the world. We can not avoid meeting great issues. All that we can determine for ourselves is whether we shall meet them well. — ROOSEVELT

24. The man who is worthy of being a leader of men will never complain of the stupidity of his helpers, of the ingratitude of mankind, or of the inappreciation of the public. These things are all a part of the great game of life ; and to meet them and not go down before them in discouragement and defeat is the final proof of power. — ELBERT HUBBARD

25. Until there be correct thought, there cannot be right action ;
and when there is correct thought, right action will follow.

— HENRY GEORGE

Bring to class and read four sayings like those given above,
two of which may be quotations and two original.

CHAPTER XI

OBSERVATION AND IMAGINATION

It is the seeing eye that looks deepest into Nature's heart, and the hearing ear that catches her simplest and most delicate tones. — S. S. CURRY

Observation. Observation is a very valuable form of experience. However, some persons look but do not see; and some persons listen but do not hear. Some people, living in cities, look only at the store windows and high buildings and do not see the sky illumined with a glorious sunset; some people, working upon farms, listen only to the click of the reaper but do not hear the song of the meadow lark.

The infinitesimal and the immeasurable are alike worthy of thoughtful observation and deep meditation. See things in the small, see things in the large; observe the colorings on the wings of a butterfly as well as the nocturnal sky with its luminous stars and planets. Ulysses, in Tennyson's poem, intimates the value and importance of observation when he says, "I am a part of all that I have met." Be alert. Be wide-awake to your opportunities. Be observant of the good things about you and that observation will amplify your experience, which in turn will enrich your speech expression.

It is but a truism to say that the more you bring to the interpretation of a reading or a play, the more you will illuminate that play or reading for others.

Imagination and its value. The imagination is the faculty by which the mind constructs or gives form to an idea or picture. A child once defined it as, "Dreams you have in the daytime." Webster defines it as "that power or function of the mind whereby we have ideal experience."

As well as empowering us to appreciate all things beautiful — music, pictures, poems, nature — the imagination is utilized in all phases of progress. We can attribute to the imagination — at least to a degree — the building of better houses, the establishment of more effective business management, and the invention of useful devices. The priceless quality of character called initiative and the faculty of mind called the imagination are closely akin. The one is a means of growth to the other.

Imagination is of two kinds — the memory imagination and the constructive imagination. Both are of value and both should be vivid and active. The more you interpret a reading or play with your remembered observations, the more you will illuminate the author's words for others; the more you let your creative imagination have free play, the more you will stir and stimulate the audience to original thinking.

Word imagery is the visualization of the object of which the person speaks. For instance, when the word *rose* is read or spoken, what kind of rose do you see in your imagination? What is the background? What is the color of the rose? Is it a red rose, a white rose, or a yellow rose? Did you see it in a garden, in a florist's shop, in a vase on the table, or in mid-air? Is your picture one that you have recalled by memory, or one that is purely imaginative? No two students will see the same picture of a rose. Neither will the audience see the same picture as the reader. An audience awakens to the kind of thinking for which the reading calls. If the reader is aroused by the content of his selection to think in sequence, the audience will be aroused to think sequentially; if the reader is aroused to think according to reason and logic, the audience will doubtless be aroused to think logically; and if the reader is awakened by the author's words to think with his imagination, the listeners unquestionably will think imaginatively.

EXERCISES

For quickening the observation:

On the first recitation of each week come prepared to respond to roll call with the imitation of mechanical or nature sounds.

The class will take but one group of the series for any one recitation.

The sound of something *mechanical*

beat of a drum
 beat of a metronome
 ticking of a large clock
 tooting of an automobile horn
 sound of a fire siren
 sound of an alarm clock
 sound of the exhaust from a motor boat
 sound of the steam exhaust from a locomotive

The call or song of a *wild bird*

bittern	crow	oriole
bobolink	dove	owl
blue jay	eagle	robin
bobwhite, or quail	humming bird	thrush
canary	magpie	warbler
chickadee	meadow lark	woodpecker

The cry or sound of a *domestic bird*

cock (crow)	hen (cackle)
duck (quack)	turkey (gobble)

The sound of a *smaller animal*

bee (buzz)	frog (croak)
cricket (chirp)	raccoon (whimper)

The call or cry of a *larger animal*

cat (mew)	cow (moo)	lion (roar)
coyote (bark or howl)	horse (neigh)	serpent (hiss)
bear or tiger (growl)	lamb (bleat)	wolf (howl)

The sound of the *wind* in a storm

The sound of the ringing of a large bell

(See *The Owl and the Bell*, page 36.)

The sound of the ringing of the *New Year's Chimes*.

For vivifying the imagination:

1. As the following objects are named by the teacher, let the ideal pictures come into your thought. See each object instantly and as vividly as possible with background and details complete.

Describe to the class what you have seen or heard in your imagination, specifying whether your picture is recalled by memory or is purely imaginative.

Sight

rose	wave of the ocean	snow storm
violet	sailboat	mirage
tree	river	furnace
spider web	frost	lake
dew on the grass	blue sky	field of poppies
moon	star	goldfish pond
rainstorm	dawn and sunrise	flower garden
rainbow	sunset	field of wild flowers

Hearing

chimes	key in latch	stream in the woods
clock striking	tinkle of cow bell	orchestra
sleigh bells	army bugle call	frogs in a pond
bird singing	hallooing in moun-	many birds in a for-
violin music	tain	est

Taste

cherry	pomegranate	water cress
spring water	almond	assorted fruit in a
clover honey	slice of quince	basket

Smell

rose	sea air	pine needles
violets	mountain air	orange blossoms
apple blossom	jasmine flower	flower garden

Touch

fur of a dog	pine-needle pillow	basket of fruit
Angora cat	sand running through	ball of twine pulled
outside of a peach	fingers	through the fin-
breeze on cheek	horn at lips	gers

Scenes combining all phases of the imagination

A plantation in the South	A florist's shop
A farm in the Middle West	A country station
A ranch in the West	An Indian village
A purely imaginative picture	

2. Meditate upon the following pictures and then give the selections before the class, letting your imagination have free play both when you are reading and when you are listening to the others read; differentiate between words that are similar in meaning, especially those in a series.

- (1) Just then the branches lightly stirred —
See, out o' the apple boughs a bird
Bursts music-mad into the blue abyss. — EDWIN MARKHAM
- (2) Great rats, small rats, lean rats, brawny rats,
Brown rats, black rats, gray rats, tawny rats,
Grave old plodders, gay young friskers,
Fathers, mothers, uncles, cousins,
Cocking tails and pricking whiskers,
Families by tens and dozens,
Brothers, sisters, husbands, wives, —
Followed the Piper for their lives. — BROWNING
- (3) Oh, the drip, drip, drip, of the rain, the rain,
The drip, drip, drip of the rain;
As it weaves the woof of the song on the roof
With the warp of the sound on the pane. — WATERMAN
- (4) The smell of apples, newly ripe;
And printer's ink on leaden type.
Woods by moonlight in September
Breathe most sweet; and I remember
Many a smoky camp-fire ember. — MORLEY ¹

¹ From "Smells," in *Chimney Smoke*, by Christopher Morley, copyright, 1917, '19, '20, '21, George H. Doran Company.

- (5) While he from forth the closet brought a heap
Of candied apple, quince, and plum, and gourd;
With jellies smoother than the creamy curd,
And lucent syrops, tinct with cinnamon;
Manna and dates. — KEATS
- (6) The year's at the spring
And day's at the morn;
Morning's at seven;
The hill-side's dew-pearled;
The lark's on the wing;
The snail's on the thorn:
God's in His heaven —
All's right with the world! — BROWNING

3. Meditate upon the following descriptions and then read orally the selection you prefer.

SNOW

There was no wind, so the flakes fell light as feathers, grey in the gathering dusk as the down that falls from wind-swept breasts of wild swans in their flight to or from the Polar seas.

Denser and denser it came; soundless at first, but after a while with a faint rustling and whirring, as though the flakes were invisible birds of silence. — FIONA MACLEOD

MOONLIGHT ALONG THE SHORE

And what of the golden coloring of moonlight that gilds the pinnacles of the cliffs, flashes from the wet sands, and glitters along the tops of the falling breakers! Vastly impressive when the tide is at its ebb is this moonlight along the shore. Miles away down the exposed strand it reaches, and even beyond the lift of wreck and reef and island, it gleams on distant bays, on dripping slates and foam-washed beaches. And the dark mysterious shadows that everywhere creep in to offset the gilded high lights are quite as fascinating. There is no more beautiful play of gold upon

blue-black than the sea under moonlight; and no theme has so baffled the landscape painter as this subtle "nocturne" by the shore. — JOHN VAN DYKE

write book & mark
COLORED SAILS OF THE ADRIATIC

The sun is, indeed, a wonderful alchemist and loves to throw delicate, complementary and reflected colors on neutral grounds. And nothing could be a finer field than a great white sail — except a great colored sail. The cruise of a yachting squadron up the Atlantic coast in July, the schooners careening under clouds of white canvas, is certainly impressive. Not only lightness of movement is there, but countless combinations of shadow and color as well. By comparison the fishing boats that put off from Ragusa or Corfu are heavy in their movements. The lateen sails sway easily enough, but the barcas ride low and careen little. Color, however, saves them. A few miles away, where form and movement become less apparent, the yellow, orange, and red sails show merely as triangular spots on the blue sea; and blending as they do into the rosy strata of sea air they become marvelous in depth of hue. — JOHN VAN DYKE

CHAPTER XII

METHODS OF CONVERSATIONAL READING

Every art must be preceded by a certain mechanical expertness.

— GOETHE

Comparison of reading and conversation. In conversation you very naturally group your words into thought phrases, pause between the phrases, and emphasize the most important words in each phrase. You phrase, pause, and emphasize because you think both before and as you speak.

The rules for reading are the same as the principles for art composition. These principles may best be expressed in the three primary rules followed in landscape gardening; namely, the avoidance of straight lines (monotony), seeking of open spaces (pauses), having masses (emphasis). Effective results are always obtained when landscape gardeners proceed to lay out the grounds of an estate according to these rules, and effective results are always gained when the reader obeys the same simple principles in reading.

Phrasing. The separation of words into groups that constitute distinct ideas is termed phrasing.

You will gain a sense of clearness in the meaning of what you are reading, as well as give rhythm to your interpretation, if, instead of seeing a mass of words separated once in a while by a comma, you recognize at a glance the thought phrases. Remember that each phrase means something in itself and at the same time is related to the thought as a whole.

The simplest reading unit is the individual letter of the alphabet; the second unit is the phonogram, or sound combination, as *bl*, *er*, or *st*; the next unit is the word of one syllable; then the words of several syllables. The final span of recognition is the reading

phrase. Most persons never take the last-named step in the process of learning to read, and yet it is only with the cultivation of this wider span of recognition and expression that a person learns to read with intelligence and ease.

The reading phrase is the same as the speaking phrase, but it may or may not be the same as the grammatical phrase. It consists of from one to seven words — seldom more — according to the thought; the usual number is about four or five. The printed punctuation for the most part is helpful as a guide in phrasing. However, speech punctuation and theme punctuation are somewhat different.

In your endeavor to phrase correctly, be careful that you do not lower your voice at the end of each phrase, unless you are reading the final phrase in the sentence. The phrases must be merged into one another by slight upward inflections, otherwise the reading will be disjointed.

Pausing. When speaking or conversing, you very naturally pause to think of what you are going to say next; you pause between phrases, you pause at the end of sentences, and you pause between the main ideas or paragraphs of your speech. When you read, you should pause in the same manner. A pause is fully as necessary to give the audience time to think of the idea just presented, as it is to give you an opportunity to think of the new idea you are about to read. During the reading of a thought phrase, you and the audience are thinking of the same idea. The moment you give the phrase to the audience, you immediately contemplate the next phrase; but the audience is not aware of even a pause, for they are occupied in thinking of what you have just read.

Although the marks of punctuation are very helpful to indicate pauses in oral reading, you cannot entirely depend upon them. When reading, you always pause for a period; and you pause a little longer if the period occurs at the end of a paragraph. You always pause for a question mark, a colon, and a semicolon. For a comma you may or may not pause.

It is well to remember that marks of punctuation are much like automobile signs and signals. They are not primary but second-

ary. When you drive, if your whole thought is upon the signs and signals, you will miss much of the scenery. When you read, if your thoughts are upon the marks of punctuation, you will miss much of the meaning of the selection. The punctuation marks are used to indicate changes in thought and should be used only as guides.

In speech composition, in addition to the pauses just named, you pause between phrases where there are no commas :

All those things of which another woman of her station would have been quite unconscious tortured her and made her indignant.

— DE MAUPASSANT

It must, indeed, create astonishment, that, placed in circumstances so critical, and filling a station so conspicuous, the character of Washington should never have been called in question — that he should, in no one instance, have been accused either of improper insolence, or of mean submission, in his transactions with foreign nations. — CHARLES J. FOX

The student who reads according to these thought phrases will read much more intelligibly than his neighbor who cannot see any place to stop to take a breath until he finds a period and usually rushes along until he reaches this place of safety.

The length of the pause varies with the importance of the phrase that has preceded as well as with the phrase that is to follow. Pauses bring out contrasts as well as lend emphasis. The dramatic pause, as it is called, is the pause that is made just before something important is said ; it is used to put the audience into an attitude of suspense.

Next to a requited attachment, one of the most convenient things that a young man can carry about with him at the beginning of his career is an unrequited attachment. — KIPLING

Too long pauses will give either a jerky or a dragging effect ; therefore, be careful to regulate the pauses according to the depth of meaning of the selection, and to the size of the audience. Some selections require many thoughtful pauses, others require shorter but more frequent pauses. The larger the audience, the more

frequent are the pauses and the more you should amplify them. It takes a longer time for a large audience to grasp an idea than it does for an audience of a few persons, and this is due, in small part perhaps, to the fact that it takes time for sound energy to travel.

Pauses will enable you to breathe rhythmically. Your breath should be so under control that you can take a short full breath needed for exclamations, or a long full breath needed for the expression of an idea that involves many words. The fullness of the breath depends both upon the length of the pause and the amount of breath needed for uttering the next phrase. Breathe frequently, breathe fully, breathe rhythmically, and you will be able to pause adequately. Good prose, as well as poetry, is always rhythmical; suitable pausing and phrasing will assist greatly in bringing out this quality.

Learn to pause and to phrase as you once learned to enunciate so that it becomes second nature with you; and then, neither you nor your audience will be aware that you are pausing or phrasing but will think only of the meaning and beauty of the reading.

Emphasizing and subordinating. In conversation you very naturally stress the words or phrases that will bring out your main ideas, and you just as naturally subordinate other words and phrases that symbolize ideas of relatively subordinate value. The same rule holds good in every form of art. When playing a selection upon the piano, a musician does not emphasize all of the notes equally; he stresses and subordinates the notes according to the melody. When painting a picture, an artist does not paint all parts of the picture with colors of equal value; he brings out the lights and shades. When planning a house, an architect does not plan a building with one monotonous wall; he brings out points of major interest, like doorways and windows, to which he subordinates the minor points of interest. Hence, it may be said that with almost every kind of harmonious expression there is a central idea and other ideas that are subordinate.

With reading as with speaking, the process of emphasizing and subordinating is primarily mental. Therefore, no set rules can be

given in regard to the placing of proper emphasis or of making proper subordination. However, it is generally agreed that the emphasis for the most part should be placed upon the nouns, for nouns form the basis of most ideas. Verbs may be stressed if action is desired. Adjectives and adverbs should receive their share of stress, but never should they be overemphasized. Examples of false emphasis are :

We came across the most *beautiful* flowers.

The *cutest* Angora kitten ran across our path.

Such overemphasis long continued is most fittingly described by the colloquial expression *gushing*, an effect that becomes an affectation and cheapens the art of reading as it does the art of conversation. Generally speaking, the right effect is produced when the meaning of the noun is brought out with additive or accumulated significance; that is, when the noun is pronounced with the meanings of its various modifiers incorporated with its meaning.

If you find difficulty in giving the natural emphasis, ask yourself one of the following questions according to the context: *Who? Where? Why? When? What? Which?* and your answer, if true, will be given the right emphasis.

An audience should be aware that you are bringing out the right word according to the idea, but never should they be conscious of any stress. In conversation your emphasis is the result of your thinking; so it must be in reading — only you must *think*, if you wish to read with the naturalness of one conversing.

EXERCISES

For phrasing, pausing, emphasizing, and subordinating:

1. Let two students, on opposite sides of the room, converse upon some topic of current interest, the remainder of the class observing that these two students group their ideas into phrases, pause frequently between phrases, and emphasize or subordinate the various phrases according to their relative importance. The class will doubtless note that in this conversation, which may be said to be typical, the length of the phrases, the duration of the

pause, and the strength of the emphasis vary with the weight of the subject matter.

2. Let the class in unison read the selections given below. As the teacher says "read silently," all will read the phrase, looking upon the book; as the teacher says "share," all will "tell" the phrase directly to him as if to an imaginary audience.

As the phrase is read, notice should be taken of the last word of this phrase and thus when the book is consulted for the next phrase, the eye will instantly find the place and the reading be continued without interruption.

3. Read page 138, stressing the nouns. Read the passage again, stressing the verbs. Read it again, stressing the adjectives and the adverbs. Read it for the final time in the correct manner, — for the most part stressing the nouns but letting the emphasis depend upon the thought to be brought out.

4. Read aloud the following selections according to the suggestions given in the preceding paragraphs, reading them the first time to test your ability of phrasing properly, the second time to test your ability of pausing adequately, the third time to test your ability of emphasizing and subordinating the ideas according to their relative values, and reading them finally to test your ability to coördinate these three processes.

(1) Ah, yes, I will say again: The great silent men! Looking round on the noisy inanity of the world, words with little meaning, actions with little worth, one loves to reflect on the great Empire of Silence. The noble silent men, scattered here and there, each in his department; silently thinking, silently working; whom no Morning Newspaper makes mention of! They are the salt of the earth. A country that has none or few of these is in a bad way. Like a forest which had no roots; which had all turned into leaves and boughs; — which must soon wither and be no forest. Woe for us if we had nothing but what we can show, or speak.

— CARLYLE

(2) Give us, O give us, the man who sings at his work! He will do more in the same time, — he will do it better, — he will persevere longer. One is scarcely sensible of fatigue whilst he marches to music. The very stars are said to make harmony as they revolve

in their spheres. Wondrous is the strength of cheerfulness, altogether past calculation its powers of endurance. Efforts, to be permanently useful, must be uniformly joyous, a spirit all sunshine, graceful from very gladness, beautiful because bright.

— CARLYLE

(3) As for the possibility of the House of Lords preventing ere long a reform of Parliament, I hold it to be the most absurd notion that ever entered into human imagination. I do not mean to be disrespectful, but the attempt of the Lords to stop the progress of reform, reminds me very forcibly of the great storm of Sidmouth, and of the conduct of the excellent Mrs. Partington on that occasion. In the winter of 1824, there set in a great flood upon that town — the tide rose to an incredible height — the waves rushed in upon the houses, and everything was threatened with destruction. In the midst of this sublime and terrible storm, Dame Partington, who lived upon the beach, was seen at the top of her house with mop and pattens, trundling her mop, squeezing out the sea-water, and vigorously pushing away the Atlantic Ocean. The Atlantic was roused. Mrs. Partington's spirit was up; but I need not tell you the contest was unequal. The Atlantic Ocean beat Mrs. Partington. She was excellent at a slop, or a puddle, but she should not have meddled with a tempest. Gentlemen, be at your ease — be quiet and steady. You will beat Mrs. Partington.

— SYDNEY SMITH

Regulating the tempo. Tempo (L. *tempus*, time) is a musical term, but it is used also in connection with speaking.

Think as you read and you will read in correct tempo. Neither hurry the reading nor let it lag. Different selections, because of contrasts in situation and depth of thought, require wide variations in tempo: a single selection may even within itself cover the range from slow to fast or from fast to slow.

On the printed page there is nothing but the meaning of the words that expresses the time — except perhaps in the drama. The tempo in reading, however, is not so much a matter of the rate of speaking as it is of the lightness, or the depth, of the mood or thought. One writer well says:

Learn to read slow ; all other graces
Will follow in their proper places.

In other words, if the reading depicts rapid action or speed in some form, the correct effect will be gained far better by thinking speed and action than by attempting to gain action by reading rapidly.

Tempo also depends, in great part, upon the size of the audience and of the auditorium. The larger the auditorium, the more the reader amplifies his pauses, and the slower he pronounces his words. Some halls seem to echo more than others and some seem to have sound-pockets, therefore the reader or speaker must regulate his tempo according to the good or bad acoustic properties of the hall in which he speaks.

Some persons read much too rapidly, and it usually seems to them impossible to read more slowly, even though willing to do so. If you have acquired this habit — perhaps through attempting to read as rapidly aloud as you do silently — endeavor to remedy this fault by going directly to the cause and correcting that. Relax, breathe deeply and evenly between phrases and sentences, overcome all feeling of tensity, and you will thus gain the inward poise that will enable you to read in the tempo that expresses the thought of the selection and that satisfies your audience.

Changes in tempo, as a general rule, should be made as in music — rather gradually ; sudden changes in the rate of reading may be made under certain circumstances, but the gradual working up to a decided contrast in tempo conforms with the laws of art.

Maintain the tempo that you decide is in keeping with the selection and that is suited to the size of the audience. In order that you may read in a way that is neither too fast nor too slow for the points and incidents to be understood by the audience, at least during the first few rehearsals, time the platform reading you are to give.

PRACTICE

1. Read the following passage, thinking of the rapid movement of the horses as they speed through the gate out into the night.

I sprang to the stirrup, and Joris, and he ;
I galloped, Dirck galloped, we galloped all three ;
"Good speed !" cried the watch, as the gate-bolts undrew ;
"Speed !" echoed the wall to us galloping through ;
Behind shut the postern, the lights sank to rest,
And into the midnight we galloped abreast.

Not a word to each other ; we kept the great pace
Neck by neck, stride by stride, never changing our place.

— BROWNING

Read the selection again, pronouncing the words very rapidly but with little thought of the actual speed. Read it again correctly.

2. According to the size of the auditorium and the meaning of the author, read the following selection in the correct tempo.

Near the Pyramids, more wondrous, and more awful than all else in the land of Egypt, there sits the lonely Sphinx. . . . Upon ancient dynasties of Ethiopian and Egyptian kings — upon Greek and Roman, upon Arab and Ottoman conquerors — upon Napoleon dreaming of an eastern Empire — upon battle and pestilence — upon the ceaseless misery of the Egyptian race — upon keen-eyed travelers — Herodotus yesterday and Warburton today — upon all, and more this unworldly Sphinx has watched, and watched like a Providence, with the same earnest eyes, and the same sad, tranquil mien. . . . You dare not mock at the Sphinx.

— KINGLAKE

3. Bring to class short selections that illustrate quick tempo, slow tempo, and a variety of tempo.

CHAPTER XIII

PANTOMIME AND GESTURE

There was speech in their dumbness, language in their very gesture.

— SHAKESPEARE

Thought and action. Ideas and sentiments are expressed through the activity of the body as well as through the utterance of words. Let the body be responsive to the thinking; sincerity and simplicity of expression will be the result.

Pantomime and gesture are the two words that are employed to indicate bodily action in response to the thought. These words are used more or less interchangeably, but the present significance of the two words is somewhat different. The word *pantomime* comes from two Greek words which mean *all-mimic*. The word *gesture* comes from a Latin word which means *to act* or *to perform*; and, in its true significance, it means expression by means of the whole body. Through misuse, the term *gesture* has come popularly to signify expression by means of the hands or arms. Recently the word *pantomime* has supplanted the word *gesture* in indicating the expression through bodily movements. It is difficult to indicate where the meaning of one word leaves off and the other begins.

Pantomime and its value. Although the word *pantomime*, as has been said, in its original significance means all-mimic, it is not necessarily imitative only, for through bodily action a story may be presented with events in sequence. A brief history of pantomime itself will serve to illustrate its various uses. The pantomime of the Greek and Roman drama was a bodily mimicry given by masked actors with the myths as themes. In the early drama of Italy, pantomime developed the characters of Harlequin, Pantaloon, and Columbine. In the seventeenth century in France, pantomime consisted of allegorical spectacles. The pan-

tomime of early England consisted in a kind of folklore, with dumb-show acting of popular tales. Today, the word *pantomime* is used to indicate life-studies as well as the silent relating of a story.

Pantomime is important in itself as well as serving as an adjunct to the more complete form of interpretative art — the drama. Pantomimic exercises develop presence of mind, stimulate the powers of observation, deepen the sympathies, free the imaginative abilities, give ease and freedom to both mind and body, make the memory more accurate, and awaken a responsiveness of the whole body that will later aid in giving sureness, unity, and completeness to the portrayal of character.

Suggestions and directions for pantomimes. Pantomimic exercises should be uniformly dignified and artistic. They should not be given with any thought of ridicule or of caricature unless for purposes of study. Life studies that are different from the ordinary ways of doing things are far more effective and more conducive to the development of a vivid and keen imagination than are those that represent merely the commonplace. If you give a pantomime other than those in the following lists, be sure that you select one that will give you the opportunity of telling your spectators something new, different, and interesting.

Do not hesitate to take part in this form of silent language. Everyone can express himself easily and intelligibly in actions without words if he has in mind a definite idea which he wishes to convey. Pretend, if you will, that you are taking part in a true-to-life motion picture.

When giving pantomimic exercises, observe the following directions :

1. Use no properties except a table or a chair.
2. Rehearse by yourself at least twice before giving the pantomime to the class. Time it so that you will neither hurry nor drag the action ; omit all unnecessary details. No one of the following pantomimes should occupy more than approximately three minutes.
3. When in the recitation room, act a little distance from the class, keeping in mind a definite stage line.

4. Turn towards the class as much as possible in order that your facial expressions may be seen by everyone present.
5. Above all, vividly imagine the details of the action as well as the setting and environment ; give finish to the pantomime by entering as if coming from some definite place, and making the exit as if going to some definite place (see page 436).

PANTOMIMES

According to the kind and scope of action involved, the different sets of pantomimes are grouped under the following headings : Life-Studies, Detailed Pantomimes, Literary Pantomimes, and Group Pantomimes.

SERIES I: LIFE STUDIES

OUT-OF-DOOR PANTOMIMES

Assignment: Each student choose one of the following activities for a pantomime and give it before the class.

Imagine the setting: for instance, a mountain, a plain, a river, the ocean, a farm, a plantation, a park or a playground, and act out the pantomime in detail, giving special attention to the entrance and the exit of the character assumed.

Outings

1. Build a camp fire
2. Chase butterflies
3. Draw water from a well
4. Drive an airplane
5. Drive a horse
6. Feed swans on a park lake
7. Hunt ducks
8. Hunt moonstones
9. Pack a burro
10. Pitch a tent
11. Pick wild roses

16. Shoot off fireworks

17. Sail a boat

Useful activities

18. Chop down a tree
19. Collect honey from a beehive
20. Feed a pet horse
21. Gather fruit
22. Give the boy-scout signals
23. Lasso a horse
24. Plant a garden
25. Pitch hay
26. Pick cotton
27. Saddle a horse
28. Saw wood
29. Shear sheep
30. Survey a field

Sports

12. Fish on the bank of a river
13. Paddle a canoe
14. Play golf
15. Shoot with bow and arrow

OCCUPATION PANTOMIMES

Assignment: Choose one of the following occupations for a pantomime, and after rehearsing several times at home, give before the class, expressing by your actions the character of both the worker and his work. Be heedful of the details, especially with reference to the entrance and the exit.

In the fine arts

1. Cellist
2. Harpist
3. Orchestral director
4. Painter in water colors
5. Painter in oils
6. Photographer (portrait)
7. Photographer (moving picture)
8. Pianist
9. Sculptor
10. Violinist

In public service and utilities

11. Locomotive engineer
12. Radio operator (sender)
13. Telegraph operator

In business and industry

14. Basket weaver
15. Blacksmith
16. Bricklayer
17. Cashier in bank
18. Carpenter
19. Dog trainer
20. Entomologist
21. Paper hanger
22. Gold miner
23. Piano tuner
24. Printer
25. Shoemaker
26. Sign painter
27. Scissors grinder
28. Tailor
29. Weaver
30. Vulcanizer

INCIDENTS FROM HISTORY

Assignment: Choose for a pantomime one of the following incidents, consulting a history for the details regarding the occasion, the setting, and the character. It may be necessary for you to relate briefly to the class the incident that you are about to act out; at all events, as you give the pantomime imagine very definitely the country, the immediate scene, the costumes, and the accessories, making the scene live for yourself as well as for the class audience.

As the list of pantomimes for women's parts is somewhat limited, the girls may wish to picture the modes and methods of keeping house in the different countries according to the definite era.

European

- | | |
|-------------|----------------------------------|
| 1. Ptolemy | teaching that the world is round |
| 2. Diogenes | looking for an honest man |

- | | |
|-------------------------|--|
| 3. Socrates | drinking the cup of hemlock |
| 4. Galileo | looking through the first telescope |
| 5. Michael Angelo | sculpturing the statue of Moses |
| 6. Gutenberg | operating the first printing press in Germany |
| 7. William Tell | shooting the apple from his son's head |
| 8. Sir Walter Raleigh | spreading his cape on the ground for Queen Elizabeth |
| 9. Marie Antoinette | from the balcony at Versailles silently appealing to the mob |
| 10. Napoleon | chafing at his imprisonment on St. Helena |
| 11. Queen Victoria | knighting Alfred Tennyson |
| 12. David Livingstone | meeting lions in South Africa |
| 13. Italian aviator | acting as a pilot in a war airplane |
| 14. French poilu | crossing "No-man's land" |
| 15. Salvation Army lass | serving doughnuts to the soldiers |
| 16. "Tommy Atkins" | guarding a trench |

American

- | | |
|------------------------|--|
| 17. Columbus | discovering America |
| 18. Captain John Smith | showing the compass to the Indians |
| 19. Daniel Boone | escaping from the Indians |
| 20. Pocahontas | saving the life of John Smith |
| 21. William Penn | making peace with the Indians |
| 22. Washington | surveying |
| 23. Betsy Ross | making the first American flag |
| 24. Benjamin Franklin | discovering electricity |
| 25. Barbara Frietchie | defending the flag |
| 26. Francis Scott Key | writing the Star-Spangled Banner |
| 27. Mrs. Adams | saving the Declaration of Independence |
| 28. Mrs. Murray | giving the dinner party for the British General |
| 29. Morse | sending his first telegram |
| 30. Lincoln | studying by candlelight |
| 31. Pershing | inspecting the American troops in France |
| 32. Thomas Edison | listening to the first reproduction of the human voice |
| 33. John Marshall | discovering gold |
| 34. Robert Peary | discovering the North Pole |
| 35. A doughboy | waiting at the listening post |

TRAVEL PANTOMIMES

Assignment: Choose one of the following life-studies from foreign countries for a pantomime, and, after rehearsing several times at home, give it before the class. Imagine very definitely in both rehearsal and performance the country, the setting, the costumes, the accessories, and present the action in perfection of detail, especially the entrance and exit.

Africa

1. Mohammedan student (Egyptian)
2. Shadoof water-drainer (Egyptian)

America

3. Corn grinder (Indian)
4. Driver of dog train (Alaskan)
5. Fisherman (Alaskan)
6. War dancer (Indian)

Asia

7. Chair coolie (Chinese)
8. Dancing girl (Japanese)
9. Guest in home (Japanese)
10. Hindoo snake charmer (Indian)
11. Jinrikisha coolie (Japanese)
12. Rug merchant (Armenian)
13. Rice picker (Ceylonese)
14. Sword dancer (Chinese)

15. Water carrier (Palestinian)
16. Weaver of silks (Persian)
17. Sheep herder (Palestinian)

Australasia

18. Kangaroo hunter (Austrian)
19. Boomerang thrower (Australian)
20. Sheep shearer (Australian)

Europe

21. Bagpiper (Scotch)
22. Carver of wood (Swiss)
23. Fencing master (Spanish)
24. Flower girl (Italian)
25. Gondolier (Italian)
26. Lace maker (Belgian)
27. Grape picker (Portuguese)
28. Maker of cheeses (Hollander)
29. Organ grinder (Italian)
30. Serenader (Spanish)

SERIES II: DETAILED PANTOMIMES

FACIAL RESPONSE (WITH SIMPLE ACTION)

Assignment: Choose one of the following pantomimes, and after rehearsing once or twice by yourself, give it before the class, revealing by your varying facial expressions the different thoughts and emotions aroused by the imaginary background, and the person or persons with you. For instance, if you wish to pantomime the first on the list — *Attend the theater with a friend* — buy the tickets, silently ask pardon of the per-

sons that rise to allow you to pass, take your seat with a pleasure-anticipating air, remove your imaginary wraps, and then watch the play, revealing in turn by your facial expression interest, admiration, excitement, amusement, suspense, sympathy, and finally satisfaction — not forgetting to listen to the music and to bow to your acquaintances between the acts.

1. Attend the theater with a friend.
2. Blow soap bubbles.
3. Decorate a room with flowers.
4. Greet five guests each of whom is a celebrity.
5. Hang a picture.
6. Look at pictures in a gallery with varying appreciation.
7. Look over a small boy's collection of stamps (or postal cards).
8. Listen to a radio broadcasting.
9. Observe the submarine gardens from a glass-bottom boat.
10. Open a box of flowers unexpectedly received; read accompanying card.
11. Open and read a telegram revealing contents by your facial expression.
12. Play checkers with a child of eleven; he wins.
13. Play chess with an elderly gentleman; you win.
14. Read a book, refusing to be interrupted.
15. Receive a gift (a watch), showing surprise, pleasure, and appreciation.
16. See from a passing railroad train the country of diversified topography.
17. Select flowers at a florist's shop.
18. Serve tea to three guests, listening to their conversation.
19. Study three lessons that are widely different in interest.
20. Telephone to a friend who apparently does all the talking.
21. Tune a radio set.
22. Unlock a padlock that is hard to open.
23. Watch a butterfly unfold from its cocoon and fly away.
24. Watch an airplane that goes through all the modern maneuvers.
25. Watch an automobile race.

ARM-AND-HAND RESPONSE

Assignment: Select from the following a pantomime that will call into action free movements of the arms and hands. Give this set of pantomimes with minute detail.

1. Break ice for water pitcher.
2. Clean rings.

3. Clip sheep.
4. Count money.
5. Draw water from an old-fashioned well.
6. Fill a vase with flowers.
7. Grind scissors.
8. Knit a sweater.
9. Make a mold in foundry.
10. Make paper flowers.
11. Mend a shoe.
12. Insert postal cards in album.
13. Plant seeds in a garden.
14. Sculpture a bust or statue.
15. Set type.
16. Sew: baste, hem, and gather.
17. Sew on a button.
18. Sharpen a knife.
19. Sharpen a pencil.
20. Try on gloves (be the clerk).
21. Try on gloves (be the customer).
22. Unlock a door.
23. Wind and set a watch.
24. Work a spinning wheel.
25. Write a letter to a friend.

WALKS

Assignment: Select from the following a pantomime that will serve to illustrate a characteristic walk.

1. A boy over the wintry plains on snowshoes
2. A business man on a down-town street
3. A clerk going to business
4. A floorwalker in a department store
5. An Italian fruit dealer about his stand
6. An aristocratic elderly gentleman in the park
7. A Swiss guide starting up the mountain side
8. A day laborer going to work
9. A dainty lass crossing the brook
10. An English lord entering the House of Parliament
11. A newsboy selling his papers on the corner
12. A city person in the country

13. A country person in the city ✓
14. A burly policeman on his beat
15. A sea captain on land ✓
16. A sea captain on the ship at sea
17. A tramp gazing into the bakery window
18. A traveler on a train in motion
19. A young lady in a rainstorm
20. A young man in a snowstorm

SERIES III: LITERARY PANTOMIMES

INCIDENTS FROM DICKENS' NOVELS

Assignment: Select from the following an incident to act out in detail. For the details of character and situation consult the novel in which the action takes place. Rehearse the pantomime at least twice before giving. Establish and maintain the atmosphere in regard to both time and setting. Precede the pantomime with a brief explanation to the class of the circumstances leading up to and including the incident to be pantomimed.

<i>Characters</i> (men)	<i>Action</i>	<i>Novel</i>
1. David Copperfield	introducing himself to aunt	<i>David Copperfield</i>
2. David Copperfield	being served 'at inn	<i>David Copperfield</i>
3. Dick Swiveller	receiving the "Marchioness"	<i>The Old Curiosity Shop</i>
4. Fagin	watching Oliver Twist escape	<i>Oliver Twist</i>
5. Fat Bey	riding in mail coach	<i>Pickwick Papers</i>
6. Gentlemen-next-door	attracting attention of Mrs. Nickleby	<i>Nicholas Nickleby</i>
7. Mr. George	practicing in the shooting gallery	<i>Bleak House</i>
8. Jerry Cruncher	greeting passers-by in front of bank	<i>A Tale of Two Cities</i>
9. Mr. Micawber	preparing for a trip with his family	<i>David Copperfield</i>
10. Mr. Murdstone	calling upon David's aunt	<i>David Copperfield</i>
11. Nicholas Nickleby	defending Smike at school	<i>Nicholas Nickleby</i>
12. Oliver Twist	receiving meal at orphans' home	<i>Oliver Twist</i>
13. Quilp	suddenly returning to tea	<i>The Old Curiosity Shop</i>
14. Scrooge	mistaking door-knocker for Marley	<i>A Christmas Carol</i>
15. Scrooge	carrying on business in counting-house	<i>A Christmas Carol</i>
16. Scrooge	deciding to keep Christmas	<i>A Christmas Carol</i>
17. Simon Tappertit	endeavoring to enter window	<i>Barnaby Rudge</i>

18. Stranger	demanding hospitality of Mrs. Rudge	<i>Barnaby Rudge</i>
19. Sidney Carton	persuading Darney to leave cell	<i>A Tale of Two Cities</i>
20. Sidney Carton	comforting girl on way to execution	<i>A Tale of Two Cities</i>
21. Squeers	teaching boys at the Yorkshire school	<i>Nicholas Nickleby</i>
22. Tilly Slowboy	taking care of the baby	<i>The Cricket on the Hearth</i>
23. Uriah Heep	copying books	<i>David Copperfield</i>
24. Mr. Venus	partaking of tea with Silas Wegg	<i>Our Mutual Friend</i>
25. William the waiter	serving David at the inn	<i>David Copperfield</i>
(women)		
1. Blind girl	making toys	<i>The Cricket on the Hearth</i>
2. Mrs. Bardell	suing Pickwick for breach of promise	<i>Pickwick Papers</i>
3. Betsy Trotwood	chasing away the donkeys	<i>David Copperfield</i>
4. Dora	playing with her dog, Jip	<i>David Copperfield</i>
5. Madame Defarge	knitting	<i>A Tale of Two Cities</i>
6. Mrs. Cratchitt	preparing Christmas dinner	<i>A Christmas Carol</i>
7. Mrs. Jarley	operating the waxworks	<i>The Old Curiosity Shop</i>
8. Jennie Wren	making dresses for dolls	<i>Our Mutual Friend</i>
9. Little Nell	giving a writing lesson to Kit	<i>The Old Curiosity Shop</i>
10. Lucy Mannette	meeting her father in the attic	<i>A Tale of Two Cities</i>
11. Mrs. Murdstone	calling upon David's aunt	<i>David Copperfield</i>
12. Marchioness	being entertained by Dick Swiveller	<i>The Old Curiosity Shop</i>
13. Peggotty	darning socks as David enters	<i>David Copperfield</i>
14. Mrs. Squeers	feeding boys at Yorkshire school	<i>Nicholas Nickleby</i>

INCIDENTS FROM SHAKESPEARE'S PLAYS

Assignment: Select from the following a dramatic incident to act out in detail. Read the play to gain the atmosphere and the setting as well as the details of the action. Give to the class a brief explanation of the events preceding and including the action to be pantomimed. Vividly imagine the setting, and display the emotions of the character leading up to the incident as well as of the incident itself.

Characters (men)	Incident	Play
1. Bernardo	pointing to the star	<i>Hamlet</i>
2. Bassanio	choosing the casket	<i>The Merchant of Venice</i>



(1) Counting his money



(2) Suspecting an intrusion

M. Craig



(3) Discovering loss of money

(4) Finding Eppie

FIGURE 8. — LITERARY PANTOMIME. PART OF A SERIES ILLUSTRATING *Silas Marner*

M. Craig

3. Bottom (the weaver)	playing with Mustard Seed	<i>A Midsummer Night's Dream</i>
4. Bottom (as Pyramus)	killing himself	<i>A Midsummer Night's Dream</i>
5. Benedick	overhearing the conversation	<i>Much Ado about Nothing</i>
6. Brutus	admitting the conspirators	<i>Julius Cæsar</i>
7. Caliban	reluctantly obeying commands	<i>The Tempest</i>
8. Falstaff	appearing out of clothes basket	<i>The Merry Wives of Windsor</i>
9. Gobbo	entering with basket	<i>The Merchant of Venice</i>
10. Hamlet	feigning madness	<i>Hamlet</i>
11. King Henry	arousing his soldiers	<i>King Henry the Fifth</i>
12. King Lear	signing away his kingdom	<i>King Lear</i>
13. King Lear	banishing his daughter	<i>King Lear</i>
14. Lucius	finding conspirator's letter	<i>Julius Cæsar</i>
15. Launcelot	debating with his conscience	<i>The Merchant of Venice</i>
16. Macbeth	seeing the vision of dagger	<i>Macbeth</i>
17. Macbeth	seeing Banquo's ghost	<i>Macbeth</i>
18. Mark Antony	indicating holes in Cæsar's toga	<i>Julius Cæsar</i>
19. Marcellus	seeing the ghost	<i>Hamlet</i>
20. Malvolio	reading the letter	<i>Twelfth Night</i>
21. Orlando	writing and hanging poems on trees	<i>As You Like It</i>
22. Orlando	comforting old Adam	<i>As You Like It</i>
23. Orlando	rescuing his brother Oliver	<i>As You Like It</i>
24. Othello	pleading with the Senators	<i>Othello</i>
25. Puck	playing in the forest	<i>A Midsummer Night's Dream</i>
26. Polonius	waiting to converse with Hamlet	<i>Hamlet</i>
27. Romeo	entering the Capulet garden	<i>Romeo and Juliet</i>
28. Sir Toby	watching Malvolio as he reads letter	<i>Twelfth Night</i>
29. Snug (the joiner)	entering as the lion	<i>A Midsummer Night's Dream</i>
30. Touchstone	suddenly entering the forest	<i>As You Like It</i>
(women)		
1. Anne Page	inviting guests to feast	<i>The Merry Wives of Windsor</i>
2. Audrey	deporting herself in rustic manner	<i>As You Like It</i>
3. Jessica	dropping the casket from balcony	<i>The Merchant of Venice</i>
4. Juliet	appearing upon the balcony	<i>Romeo and Juliet</i>
5. Juliet	drinking the poison	<i>Romeo and Juliet</i>
6. Lady Macbeth	walking in her sleep	<i>Macbeth</i>
7. Mrs. Page	leading her son to school	<i>The Merry Wives of Windsor</i>
8. Rosalind	watching the wrestling match	<i>As You Like It</i>
9. Rosalind	appearing in the forest reading a poem	<i>As You Like It</i>
10. Rosalind	plotting with Celia the disguise	<i>As You Like It</i>
11. Viola	entering Olivia's home	<i>Twelfth Night</i>
12. Viola	picking up the ring dropped by Malvolio	<i>Twelfth Night</i>

SERIES IV: GROUP PANTOMIMES

Let the class divide itself according to the number needed for the separate group-pantomimes.

Previous to the representation before the class, members of the group will rehearse alone, each one deciding very definitely the kind of character he is to represent — whether serious, funny, vivacious, stolid, agile, or awkward — and endeavoring, as far as possible, to give his pantomime as part of a unified whole.

1. An Arabian tent council
2. A banquet of ambassadors from different countries
3. A Chinese pottery establishment
4. A dressmaker's shop
5. Farm life
6. House building
7. An Indian camp scene
8. A tailor shop
9. A hotel office
10. Mrs. Jarley's waxworks (see Dickens' *Old Curiosity Shop*)

Basic technique of gesture. As has been said, the body expresses what the eye looks and the voice speaks. The number and bigness of the gestures depend upon the importance of the incident as well as upon the individuality of the character portrayed. No set rule can, and no set rule should, ever be given for a specific gesture; a set rule for a certain gesture would rob that gesture of its genuineness. However, there are certain basic principles in the art of gesture, just as there are in every art. The fundamentals of gesture based upon the everyday actions of the everyday persons are as follows:

1. Make the gesture for a definite purpose, or make none whatsoever; little meaningless movements of the hand indicate the amateur.

2. Make all gestures adequate in bigness and sureness; the gesture is freer when the arms swing from the shoulders and when the elbows do not cling closely to the sides.

3. Let the gesture precede or accompany the thought. In making gestures, follow this sequence: the thought, the look, the gesture, and then the word. The gesture may accompany the spoken word, but it is better to let the gesture anticipate the word and thus help to emphasize it. Do not overdo the gesture, but make it subordinate to the thought.

4. Let the gestures, as a general rule, proceed from the center to the circumference. Initiate nearly all gestures at the center of the torso and return to that center; thus you will avoid the amateurish way of initiating and ending gestures below the waist line.

5. Establish fluency in the making of gestures. Do not hold the gesture too long, but let each merge one into another. The art of connecting gestures gives a graceful and pleasing quality.

6. Move the arms and hands in curves and you will thus establish simple movements that are supple or graceful. Stiff elbows invariably give stiffness to gestures.

7. Let the wrist lead when making gestures for the interpretation of straight parts (see page 159). The muscles about the shoulder contract first, then follow in quick succession the arm, the elbow, the hand, and the fingers, with the main stroke from the wrist. Be sure that you follow this order with art and decision, or your movements will become stilted and affected. The order given is usually reversed for the interpretation of comedy parts (see page 160).

8. Give each gesture with finish and completeness. Feel as though the idea proceeded to the finger tips and reached its climax upon the emphatic syllable, or, in case of the expression of action, upon the verb. Hold the gesture to the end of the thought and when the arm has expressed what it was intended to express, do not let it drop in a meaningless fashion, but withdraw it in a way that terminates the thought.

9. Make neither too few nor too many gestures. If your gestures are too numerous, the audience will become engaged in watching you rather than in listening to what you have to say. A few gestures used to advantage are far better than many without significance. The number of gestures depends upon the part portrayed.

10. Use the arm farthest from the audience (up-stage arm) wherever possible, and thus avoid crossing the body with gestures.

11. Use a variety of gestures. If it is necessary for you to use gestures somewhat similar, make each gesture just a little different.

Expression through gestures. Gestures are used to vitalize, to enforce, and to illuminate the ideas. They are the incidentals

rather than the fundamentals of expression. A gesture is given not to impress an audience with the gesture but with the thought that it signifies.

Free yourself from all rigidity and you will find that your body is at your command for gestures. It may seem easier for you to express yourself with the eyes, the eyebrows, and the mouth, but it should be fully as easy to express yourself with the shoulders, the arms, and the hands, -- all actions assisting in the expression of the thoughts and feelings of the character portrayed.

The secret of the genuineness of gesture is to express ideas through bodily response as we do in everyday life. Let the thought of the character produce the attitude of that character and the gestures will come spontaneously and be in keeping with the words spoken. Irrespective of the number of rehearsals and performances, gestures should continue to seem unpremeditated and casual; you will be able to sustain this genuineness and naturalness throughout rehearsals and performance if you continue to let your actions be the expression of the genuine thoughts and feelings of the character or characters portrayed. Certain general thoughts are expressed through certain general gestures:

1. Leaning towards the person spoken to indicates affection and interest; leaning away indicates scorn, contempt, or hauteur.

2. Open hands or palms express openness of thought.

3. Crossed arms indicate resignation, assertive dignity, or haughtiness. Arms akimbo express self-assertion, insolence, boasting, or disregard for others.

4. The full arm or forearm is used for movements that indicate freedom and strength. The tips of the fingers are used to indicate the light emotions and feelings. The movement of the hand is inward when indicating "me."

5. The feet are also expressive of general characteristics: In the normal position they indicate the normal person; too far apart they express rudeness, insolence, or grossness; too near together they express lack of assurance, narrowness, or extreme caution.

Certain thoughts are generally expressed through the line of direction in which the gesture moves:

1. Affirmation is expressed through the perpendicular line.
2. Negation is expressed through the horizontal line.
3. Contempt is frequently expressed when the arm is moved from the center of the torso to the side and upwards.
4. Repulsion frequently is expressed when the hand is moved from the center of the torso to the side and downwards.
5. Joy is frequently expressed by a movement of the arms and hands above the head somewhat in the form of the figure 8.
6. Exaltation is expressed as the arms are moved at full length from the sides to above the head.

EXERCISES

For freeing the arms:

Swing the arms at full length in front of the body to a circle above the head; give the arms a forceful downward impetus and let them swing in a pendulum-like movement until of themselves they come to a standstill.

For freeing the wrists:

Shake the hands vigorously in front of the body; turn them in a quick rotary movement to the outside; turn them in a quick rotary movement to the inside; shake the hands as if dropping water from the fingers. Repeat several times.

For establishing the wrist-leading movement:

With the wrists leading, raise the arms at full length above the head in front of the body; with the wrists still leading, lower the arms to normal position. Raise and lower the arms in the same manner at the sides of the body. Repeat slowly several times.

For establishing a general sense of gesture lines:

Give the following passages with appropriate gestures.

1. Affirmation:

- (1) Yes, a thousand times, yes!
- (2) I stand for the Constitution.

2. Negation :

(1) "The day is cold, and dark, and dreary."

(2) Nothing, — I have nothing to say about the whole matter.

3. Contempt or indifference :

(1) *Beatrice to Benedick*: I wonder that you will still be talking, Signior Benedick ; nobody marks you.

— SHAKESPEARE

(2) *Rosalind to Silvius*. Her love is not the hare that I do hunt. — *Ibid.*

4. Repulsion :

(1) About his neck

A green and gilded snake had wreathed itself. — *Ibid.*

(2) Off, unsightly, baleful creature ! off, and quit the insulted stage ! — FIELDS

5. Joy :

(1) Hurrah ! Hurrah ! hip, hip, hurrah !

(2) Joy ! joy ! forever ; my task is done. — MOORE

(3) Let us rejoice in the liberty and freedom of our country.

6. Exaltation :

(1) My theme ! my inspiration ! and my crown ! — YOUNG

(2) Prospero's speech (see page 31).

For establishing the correct order in making transitions :

Move the eye, the head, the foot, the weight, in the order named. This exercise should be taken with varying rapidity.

For establishing freedom through a vocabulary of the hands :

Express by means first of the right hand, then of the left, thus becoming ambidextrous, the following actions.

indicate

accept

affirm

acquire

reject

accuse

hold

support

distribute

surrender

protect

detect

CHAPTER XIV

CHARACTER PORTRAYAL

Hold, as 'twere, the mirror up to nature. — SHAKESPEARE

Characters in story and play. In all narratives, whether in story form or play form, there are characters as distinct from one another as in real life. To portray these characters with sincerity, intelligence, and vividness, you must learn to feel with their hearts, see with their eyes, hear with their ears, and speak with their tongues.

To develop a deep and true understanding of people, as well as versatility in character portrayal, observe men and women in all phases of life, watch foreigners, listen carefully to the intonations in the voice of the Scotchman, the Italian, the Irishman, the Swede, the Russian — not with the intention of caricaturing them, but only with the purpose of giving a sympathetic portrayal of the national traits of these persons. Then, as you lose yourself in the character you are portraying, you can make the characters live for the audience.

True characterization in reading and acting. The two phases of the art of interpretation — reading and acting — are much alike. However, they differ in two respects. In reading, you suggest the characters, whereas in acting, you give the immediate presence of the characters; in reading, you interpret several parts and make swift transitions from one part to the next, whereas in acting you assume the character — one might say you are the character — and you maintain the personality of that one character throughout the play. In either kind of interpretation, the audience must not see *you*, and they will not if you subordinate your personality to the interpretation of the rôle.

In the reading interpretation of a play, in addition to portraying the character who is speaking, you must visualize the characters to whom you are talking, even to the details of the eyes, the hair, and the clothes. You must visualize any person or persons of whom you speak — that is, persons not immediately present in the story or play. A boy who won in a state contest in which contestants gave selected speeches from the various plays of Shakespeare felt that he owed his success in great part to following the advice given him in regard to visualization. He had chosen twenty lines from the balcony scene from *Romeo and Juliet* and he was told to forget himself in the part of Romeo, and then to forget the part of Romeo in visualizing and thinking of Juliet. The simplicity and selflessness of his interpretation was marked by all who heard him.

In a reading interpretation of a play, endeavor to give the dialogue in such a way that the difference between the explanations and conversation is very clear. When giving the explanations, speak directly to the audience. When interpreting a conversation, place the imaginary characters addressed just over the corners of the reading stand, turning about forty-five degrees from the center.

In the reading interpretation of a play it is often essential for the girls to interpret the men characters, and for the boys to read the women characters. Girls seem to have little difficulty in suggesting the natural voice and actions of the men characters, but boys seem to have considerable difficulty in interpreting with naturalness the characters of women, and this is because the boy usually deems it necessary to read the feminine rôles in a falsetto voice. He should employ these unnatural tones only when he wishes to produce a humorous effect, but if he wishes to read a straight feminine part, he should use his natural tones — perhaps pitched a trifle higher than his ordinary tones — and let the thought and words bring forth the femininity of the part.

Straight and character parts. Both straight and character parts are to be found in nearly every play. The straight parts are those that are to be acted according to the normal everyday actions of the normal everyday person. The character parts are those that are odd and different, and are to be acted with distinct mannerisms,

— often with the use of the dialect of a special region or country. An artistic production is based largely upon contrasts of voice, manner, and action; therefore, the difference between the characters, especially between the straight and the character parts, must be kept distinct and clear.

Comedy effects in character portrayal are produced in several different but very definite ways. Some persons are natural comedians and have fun-provocative mannerisms that can be brought readily into play. Other persons, through study and observation, have to cultivate the method of gaining comedy effects. They may reverse the rules of art applied to the straight parts and thus find that they amuse both themselves and the audience. Instead of placing emphasis upon the fundamentals, they may stress the unimportant points or the accidentals. Instead of speaking with regular rising and falling inflections of the voice, they may make sudden and queer inflections. Instead of using the full arm, letting the wrist lead, they may use the hands and fingers, letting the wrist follow. The basis of a genuine bit of comedy is the feeling of irrepressible mirth, the inward chuckle, the sparkling merriment, and the suggestions just given will aid in stabilizing the technique of the action.

Attitude. Assume the characteristic attitude of the character you wish to portray, and you will find the interpretation of the part comparatively easy and simple. If the attitude is true, the pitch of voice, the quality of tones, the meaning and strength of the gestures will doubtless be true and appropriate.

If you are interpreting the part of a person spoken of as slender or thin, press the elbows close to the sides in order that you may feel the part of the slim or lean person. If you are interpreting the part of a person spoken of as corpulent or fat, hold the elbows out from the sides in order that you may gain the feeling and manner of this kind of person. Needless to say, no one can read or act the part of a very strong man with the hands hanging limply at the sides.

As has been said, when you read you suggest the scenes and characters, and when you act you give the immediate presence of the

scene and character; therefore, in acting, the attitude assumed to portray the character should be more marked than in reading.

Transitions in dialogue. Changes of thought demanding sudden and decided changes of action frequently occur within the speech of an individual character.

Hamlet (to his companions): Unhand me, gentlemen;

(Breaking from them)

By heaven, I'll make a ghost of him that lets me:

I say, away! *(To his father's ghost)* Go on; I'll follow thee.

— SHAKESPEARE

With the reading interpretation of play or story, in addition to these changes within the speech of one person, swift transitions must be made from character to character. The secret of making these rapid transitions is as follows: Change instantly, *before* you turn, to the succeeding character, pantomiming, as you turn, the attitude and actions of the character about to speak. These swift transitions, which must be made in the twinkling of an eye, can be more easily accomplished if the imaginary characters spoken to are placed over the corners of the reading stand instead of at right angles to the audience. As your eyes turn in transition from one side to the other you will have opportunity to glance down at the context of the speeches and thus be able to maintain a greater continuity in the dramatic interpretation of the player's story.

PRACTICE

For characterization in reading and acting:

1. Read the following conversation, placing the imaginary characters addressed over the corners of the reading stand.

David. You're not going out this bitter weather?

Kathleen (sharply fending him off with her umbrella). And who's to shtay me?

David. Oh, but you mustn't — *I'll* do your errand — what is it?

Kathleen (indignantly). Errand, is it, indeed! I'm not here!

David. Not here?

Kathleen. I'm lavin', they'll come for me thrunk — and ye'll witness I don't take the candleshtick.

David. But who's sending you away?

Kathleen. It's sending meself away I am — yer houly grandmother has me disthroyed intirely. — ISRAEL ZANGWILL

2. Two students act out the parts in the foregoing passage.

For visualization of characters spoken to or spoken of:

1. Read aloud the selections from Shakespeare (pages 31–33, 45–48), visualizing the person to whom the character speaks. Let the class discern whether or not the visualization is vivid and true.

2. Visualize the character of whom the person is speaking (page 159).

For the interpretation of straight and character parts:

1. Read the following lines from a straight part, expressing the ideas with natural inflections and straight gestures.

John (to Rose). It's so plain. We've got probably the largest iron foundry on Thames-side. But our business isn't increasing as quickly as it used to do. It can't. We've come to about the limit of expansion on present lines. Ship-building is simply waiting for us. There it is — asking to be picked up! We're *in* iron. We know all about iron. The ships of the future will be built of nothing but iron. And we're right in the middle of the largest port in the world. What more can anyone want? But no! They won't see it! They — will — not — see — it!

— BENNETT and KNOBLAUCH

2. Read the following lines from comedy parts, expressing the lines with inward merriment and using appropriate gestures of comedy.

(1) *Launcelot (to Gobbo).* Turn up on your right hand at the next turning, but, at the next turning of all, on your left; marry, at the very next turning, turn of no hand, but turn down indirectly to the Jew's house. — SHAKESPEARE

(2) *Touchstone (to William)*. Why, thou sayest well. I do now remember a saying, "The fool doth think he is wise, but the wise man knows himself to be a fool." — SHAKESPEARE

(3) *Sir Peter (to Lady Teazle)*. Ay, there again — taste. Zounds! madam, you had no taste when you married me!

Lady Teazle (to Sir Peter). That's very true, indeed, Sir Peter; and after having married you, I should never pretend to taste again, I allow. — SHERIDAN

(4) *Bob Acres (to Sir Lucius)*. Look'ee! Sir Lucius — I'd just as lief be shot in an awkward posture as a genteel one — so by my valour! I will stand edgeways. — SHERIDAN

(5) *Mrs. Malaprop (to Sir Anthony)*. (See page 393.)

For characteristic attitudes:

Walk across the room as several of the following characters, saying as you pass, "Good morning," or its equivalent, in a manner that is characteristic of the type portrayed.

A cordial host	An English lord
A charming hostess	A French countess
An insincere society woman	A Danish fisherman
A meddling busybody	An Italian baroness
An inquisitive house hunter	An Italian gardener
A kindly old man	A Japanese baron
A serene elderly woman	A Japanese flower girl
A strong and vigorous laborer	A German peasant
A prosperous farmer	A Scotchman
A mischievous small boy	A Swedish gentleman
A winsome lass	A Russian peasant

For transitions in dialogue:

1. Give the following illustrations of quick transitions within the speech of one person.

(1) *Juliet (to Romeo)*. Dear love, adieu! — (*To nurse*) Anon, good nurse! (*To Romeo*) Sweet Montague, be true. Stay but a little, I will come again.

(2) *Oliver (repeating to his friends his conversation with Touchstone).* "Good-morrow, fool," quoth I. "No, sir," quoth he, "Call me not fool till heaven hath sent me fortune."

(3) *Sir Anthony (to his son).* To please my father — zounds! not to please — Oh! my father? Odd so! yes, yes! If my father, indeed, had desired — that's quite another matter.

2. Let the class make quick transitions from one character to the other in the following manner: Stand within squares — imaginary or drawn with chalk — about 3 by 3 feet. The weight should be upon the balls of the feet in order that pivoting may be easily accomplished. The change from one character to the next must be made *before* turning. As the teacher names in quick succession the following characters, the class, keeping within the individual spaces, will not only assume the attitude of each character, but take a step or so in illustration of the characteristic walk.

millionaire	heroine	prince	soldier
beggar	hero	witch	sailor
miser	villain	queen	cowboy
tramp	comedian	king	hostess
salesman	tragedian	knight	business man

3. Bring to class and read a short dialogue in which a conversation takes place between three or more characters, making the transitions from character to character according to the preceding suggestions and directions.

Dialects. Dialects are local variations of the standard or literary speech of the mother tongue. Some critics speak of stories that are written in dialect as "interesting but not literature"; other critics classify these stories as literature; whereas, many of us are of the opinion that a dialectic story may be accounted literature but only when written in a literary style. And again, people vary somewhat in regard to that which may be considered literature. A small boy once declared as he emphatically laid a copy of *Treasure Island* upon the table, "That is literature," and upon being asked what he meant by literature, he promptly replied, "Why, anything that you wish to read more than once. I have

read *Treasure Island* six times." And many a story is written in such delightful dialectic style that we can read it again and again with unstinted interest.

The sympathetic delineation of a character oftentimes involves the true-to-life pronunciation of the vernacular, patois, or dialect spoken by that character. To be a reader or an actor of versatility you should be able to read with ease any one of the more common dialects. Contrary to the general rule that one should not learn through imitation, the pronunciation of any dialect can be learned in its purity only from those who speak it naturally, and then only after a process of assimilation. If you are to interpret a part in either story or play that is written in any dialect — for instance the Scotch dialect — endeavor to find some Scotch person who either speaks with the Scotch burr, or has heard the dialect pronounced by a native of Scotland, and you will doubtless find him most ready to help you; likewise with the Irish, Swedish, and the negro dialects. However, with the aid of the spelling as indicated on the printed page, do not hesitate to pronounce any dialect.

There are practically no prescribed rules that can be used as complete guides in the pronunciation of the various dialects. Each dialect, in addition to having a certain melodic rhythm, has peculiarities that differentiate it from the mother tongue, as well as from the other dialects. These variations of pronunciation may include any, or all, of the following: changes of pitch, range of tones, elision or interjection of letters or sounds, accent, slowness or suddenness of inflections, changes of voice placement, tempo, substitutions of sounds or letters. It is well for the one interpreting the selection or part not to make the pronunciation too extreme in its exactness, for thus the words may be unintelligible to an audience.

EXAMPLES FOR PRACTICE

1. Read aloud the following dialect selections. Choose first the dialect that is easiest for you — and this will probably be based upon the language of the people from whom you are descended.

Scotch

O wad some Power the giftie gie us
To see oursels as ithers see us! — BURNS

Come, all ye jolly shepherds that whistle through the glen,
I'll tell ye of a secret that courtiers dinna ken:
What is the greatest bliss that the tongue o' man can name?
'T is to woo a bonnie lassie when the kye comes hame! — HOGG

Irish

Och, Katie's a rogue, it is thrue;
But her eyes, like the sky, are so blue
An' her dimples so swate,
An' her ankles so nate,
She dazed an' she bothered me too. — ANON.

Italian

Som' mornin'-glor' vines have creep eento da shed,
An' beautiful flower, all purpla an' red,
Smile out from da vina so pretty an' green
Dat tweest round da wheel an' da sides da machine.

From *The Blossomy Barrow* — T. A. DALY

Negro

Fiddlin' man jes' stop his fiddlin'
Lay his fiddle on de she'f:
Mockin'-bird quit tryin' to whistle,
'Cause he jes' so shamed hisse'f.
Folks a-playin' on de banjo
Draps day fingahs on de strings —
Bless yo' soul — fu'gits to move em,
When Malindy sings.

From *When Malindy Sings* — PAUL L. DUNBAR

French

Ah! your Mossieu' Shak-es-pier! He is gr-r-aa-nd — mysterieuse
— soo-blime! You 'ave reads ze Macabess? ze scene of ze
Mossieu' Macabess viz ze Vitch — eh? — ANONYMOUS

Scandinavian

Hilda: "Meester Leendquist say eef you and Meester Aispennyne want to look at property on North Shore, I shall let heem know and he meet you at station weeth hees automobile."

Hilda: "Meester Leendquist ees young man who just speak to me on telephone. He come to see me every Saturday."

— WOLFF

2. Bring to class and read aloud examples of the following additional dialects.

Child dialect

Creole (soft)

New England (flat)

Japanese (broken English)

Cockney English (twangy)

Western (rolling)

3. Give an adaptation of a familiar rhyme, — as "Twinkle, Twinkle, Little Star," "Old King Cole," or "Little Miss Muffet" in the several different dialects.

PART IV
PLATFORM SPEAKING

CHAPTER XV

CONSTRUCTION OF A TALK OR SPEECH

Speak not at all, in any wise, till you have somewhat to speak; care not for the reward of your speaking, but simply and with undivided mind for the truth of your speaking. — CARLYLE

Gathering and organizing the material. Before beginning to read intensively upon any subject, collect and place in the order of importance a list of references that you could use. Compile this list according to the order given on page 172. Check the references that you would read if you had time, and double check those that you expect to read as essential to a thorough presentation of your topic.

Original sources — government documents, encyclopedias, and books of statistics — are considered more reliable, and therefore more valuable than magazine articles. Nevertheless, if you do not understand your subject very clearly, and you wish to get your bearings regarding it, you would do well to read one or two magazine articles that are simply written and easily understood, before turning to the books of more solid information.

“A thought is his who puts new youth into it.” Every student has a right to present as his own, information that he has read and assimilated from different sources, provided he makes a complete bibliography of the references used and therein gives credit to whomever credit is due. Quotations are of little value, unless they are from persons who are conceded to know whereof they speak. No one would contradict a direct statement by Goethals regarding the Panama Canal, by Marconi concerning the radio, nor by Macready and Kelly regarding their transcontinental flight; but they would question the statements of an

American Congressman respecting a League of Nations, for that subject, as most persons will agree, involves mere personal opinion.

Taking of notes. When taking notes in preparation for your speech, use cards of uniform size in order that you may arrange them later according to the topics and subtopics into a kind of card-index system. Copy notes with discrimination. Learn to select and to put down everything of importance, and then to eliminate the less important. Unless you wish to quote it do not copy a passage word for word; neither copy statistics in too great detail, for most audiences are interested only in approximate figures. Organize your material with unity and coherence. See pages 109-111.

Reference sources and the use of the library. The library of today, including the school or college library, is a well-filled storehouse of information. But one can waste much time in searching for and compiling references upon a given subject if he does not have a workable knowledge of "the how" and "the where" of finding the information he desires. There are several means and methods provided for quickly finding a book or a list of references, the most important of which being the *Dewey Decimal Classification of Library Books* and *The Readers' Guide*. Gain a thorough understanding of these systems, and after a little exploration, you will find that the time thus saved is much worth the effort given to the investigation of "the guide posts" and "light signals" provided.

REFERENCE SOURCES (A Summary)

Consult the following list of reference sources for information regarding assigned topics.

1. *Dictionaries*

- A. Webster, New International
- B. Standard
- C. Century (including Cyclopedia of Names)
- D. Crabb's English Synonyms
- E. Fernald's Synonyms and Antonyms
- F. Roget's Thesaurus of English Words and Phrases

2. *Encyclopedias*

A. General

1. New International
2. Americana
3. Britannica

B. Special

1. Larned, History of Ready References
2. Hart, Cyclopedia of American Government
3. Cyclopedia of English Literature, Music, etc.

3. *Government documents and reports*

A. National

1. Constitution
2. Congressional Records
3. Department Reports (Agriculture, Forestry, Interior, Labor, etc.)

B. State

1. Constitution
2. State Blue Book
3. Department Reports (Engineering, Railroad Commission, Industrial Welfare, etc.)

C. City

1. Charter
2. Ordinances
3. Department Reports (Public Utilities, Playground, etc.)

4. *Books of facts and statistics*

- | | |
|---------------------------------|---------------------------------|
| A. World Almanac | E. American Year Book (to 1919) |
| B. Statesman's Year Book | F. Who's Who |
| C. International Year Book | G. Who's Who in America |
| D. Statistical Abstract — U. S. | |

5. *Special subjects* (consult card catalogue)

Art, Biography, Literature, Music, Sciences, Travel, etc.)

6. *Miscellaneous*

Anthologies, Atlases, Books of Quotations, Concordances, Debaters' Handbooks and Annuals, Gazetteers, Guide Books, Pictures, etc.

7. *Magazines and newspapers*

1. See *The Readers' Guide* (*Poole's Index* for years preceding 1908)
2. Newspapers (International, National, Local; current or on file)

8. *Interviews with public men and women*

Personal or by letter

If you fail to find sufficient data under the headings consulted, look up cross references, or allied headings; for example, material for the subject "Open and Closed Shop" can be found under the allied headings Trade Unions, Labor, Boycotts, Strikes; and material for the subject Radio can be found under the allied headings of Wireless, Electricity, Interference, and Telephony.

Abbreviations. Many abbreviations used in books are well understood; some are not. A knowledge of the following frequently-used abbreviations is essential for all book readers.

A. S.	Anglo-Saxon
anon	anonymous, or author unknown
cf. (L. <i>confer</i>)	compare
colloq.	colloquial
dial.	dialectic
e.g. (L. <i>exempli gratia</i>)	for example
do.	ditto, the same
et al. (L. <i>et alibi</i> or <i>et alii</i>)	and elsewhere, and others
et seq. (L. <i>et sequens</i>)	and what follows
etc. (L. <i>et cetera</i>)	and so forth
ff.	following
Gr.	Greek
ibid. (L. <i>ibidem</i>)	in the same place or book
i.e. (L. <i>id est</i>)	that is
inst.	present or current month
L.	Latin
l., ll.	line, lines
p., pp.	page, pages
q.v. (L. <i>quod vide</i>)	which see
viz. (L. <i>videlicet</i>)	to wit
vol., vols.	volume, volumes
vs. (L. <i>versus</i>)	against

When reading aloud or speaking, do not give the abbreviated form of an expression but pronounce the equivalent in full, either the Latin or the English; for example: *vi del' i cet* (*viz.*), the United States (U. S.).

Planning and developing the outline. The construction of a speech is much like the construction of a building.

A man upon deciding to build takes into consideration the

surroundings of the lot, as well as the lot itself, upon which he is to build; the speaker takes into consideration the hall in which he is to speak, as well as the audience before whom he is to appear. The architect plans to erect three, five, or seven stories, but he always has a plan; the speaker plans to have three, five, or seven divisions to his talk. The architect arranges to have each room complete in itself, as well as different in purpose and appearance from every other room; the speaker so outlines his talk that every point and subpoint serves its individual purpose.

The architect plans the entrance to the building; the speaker plans the introduction to his talk. The architect plans stairways and elevators to connect the several floors of the building; the speaker plans transitional sentences and paragraphs. The architect plans spaces and windows; the speaker pauses between sentences and also between paragraphs.

If there were no architectural plan, what a rambling structure we would have. When a student talks without making an outline for his speech, what a rambling speech we do have. And what is more, a student who rambles in his talk usually ambles about the platform.

And a builder never thinks of commencing to erect a structure when only the floor plans are prepared, but waits until the whole is planned in proportion. In a speech, the usual proportion is one-seventh for the introduction, five-sevenths for the body of the talk, and one-seventh for the conclusion. With some students, the forming of the conclusion requires special effort. It is so easy just to stop, rather than to finish a speech with a well-rounded conclusion. A speech without a conclusion is like a building without a roof.

There are two kinds of outlines, the topical and the sentence outline. The topical outline consists of headings in the form of nouns, or of phrases containing nouns, that indicate important ideas and their relation to each other. The sentence outline consists of headings stated in the form of sentences. Either method is correct, but both teachers and students seem to be in favor of the topical outline, except in argumentation, which customarily demands that the brief be made in sentence form. Do not endeavor to use a combination of the two methods within one talk.

Use either the topical or the sentence outline and adhere strictly to the form chosen.

To make an outline that can be clearly understood observe the following directions :

1. Begin the initial word of each heading with a capital letter.
2. Indicate topical headings of equal importance with equal indentation.
3. Indicate only the main divisions of the subject (too detailed an outline is as difficult to understand as is too general an outline).
4. Make no less than two divisions for each topical heading.
5. Make topical headings that are parallel in meaning parallel in structure.
6. Keep definite the relation of the whole to the part, the part to the part, and the part to the whole.

In summary, let it be said, if you make definite, proportionate, and adequate outlines for your talks, you will be enabled thereby to keep from wandering from your theme and also to express your ideas with clearness, accuracy, and continuity.

~~FORMS~~ FOR OUTLINES

General form for beginners :

1. Topical heading
2. Topical heading
 - (1) Subheading
 - (2) Subheading
3. Topical heading
 - (1) Subheading
 - (2) Subheading
4. Topical heading

General form for advanced students :

A. Introduction

1. Winning the attention and interest of the audience
2. Explanation of the subject
 - (1) Definition
(from the dictionary or original)
 - (2) Short history of the subject
3. Statement of the divisions of the subject matter

B. Development (Discussion or Body)

1. Topical heading
 - (1) Subheading
 - (2) Subheading
2. Topical heading
 - (1) Subheading
 - (2) Subheading
 - (3) Subheading
3. Topical heading
4. Topical heading
 - (1) Subheading
 - (2) Subheading

C. Conclusion

1. Summary
2. Generalizations (or peroration)

Specific forms. The content of the amplified, specific outline depends very largely upon the kind of discourse to be presented.

A FOOTBALL GAME

Specimen Outline for Beginners:

1. Importance of the game
 - (1) Value of victory
 - (2) Opportunity for championship
2. Preparations for the game
 - (1) The selling of tickets
 - (2) The school rallies
 - (3) The gathering at the stadium
3. The game
 - (1) The start
 - (2) The exciting plays
 - (3) The finish
4. The celebration for winning the championship
 - (1) After the game
 - (2) At the school assembly

A *narrative* usually includes the following :

In the introduction the atmosphere is suggested, the scene is located, the time is given, the characters are individualized, and the preliminary events leading to the main story are related.

In the development, or the body of the story, the event, episodes, or incidents interspersed with descriptions, are recounted.

In the conclusion a surprise, usually an inevitable outcome, is given. This unraveling of the plot is called in dramatic literature the *dénouement*.

THE NECKLACE

GUY DE MAUPASSANT

Specimen Outline of a Narrative :

A. Introduction

1. Place and setting

(1) Paris

(2) Shabby but genteel apartments

2. Time

(1) January 18

(2) Modern

3. Characters

(1) Madame Loisel

(2) Monsieur Loisel, her husband

(3) Madame Forestier, her friend

4. Preliminary events

(1) Marriage of Mme. and M. Loisel

(2) Unhappy life of Mme. Loisel

B. Development

1. Receiving of invitation to the ball

2. Preparing for the ball

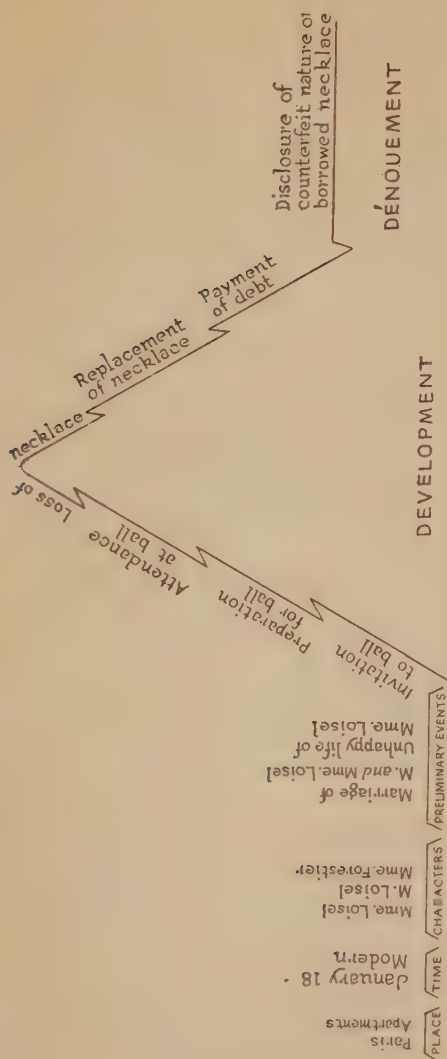
(1) Buying of clothes

(2) Borrowing of necklace

3. Attending the ball

(1) Social success of Mme. Loisel

(2) Quiet departure in cab of M. and Mme. Loisel



INTRODUCTION
FIGURE 9. — A GRAPHIC OUTLINE OF *The Necklace*, GUY DE MAUPASSANT

4. Losing of the necklace
 - (1) Searching for necklace
 - (2) Arranging for its replacement
5. Returning of substitute to Mme. Forestier
6. Paying of debt
 - (1) Price paid in money and bonds
 - (2) Price paid in struggle and suffering

C. Conclusion

1. Meeting of Mme. Loisel and Mme. Forestier ten years later
2. Discovering that the necklace was not genuine

A *description* usually includes the following :

In the introduction the point of view is given and also the general view of the scene or object from this point of view ; the general size, line, and color of the objects are given and mention is made whether these objects are still or in motion.

In the body of a description, the details are given, grouped according to order.

In the conclusion a general impression is given.

OUR CITY LIBRARY

Specimen Outline of a Description:

1. Point of view
2. General location

B. Body

1. Architecture
 - (1) Style
 - (2) Size and proportions
2. Approach
3. Exterior
 - (1) Façade
 - (2) Walls
 - (3) Roof
 - (4) Openings
 - a. Doors
 - b. Windows

4. Interior
 - (1) Plan of rooms
 - (2) Decorations

C. Conclusion

1. General impression
2. Comparison with libraries of other cities

An *exposition*, or *explanation*, usually includes the following:

In the introduction the definition, the origin, and the purpose of the object are given.

In the body of the talk, the discussion, the kinds, the processes, and the uses are given.

In the conclusion, the general influence and the good derived are given.

RADIO

Specimen Outline of Exposition:

A. Introduction

1. Universal popularity
2. Discovery
3. Early inventions
4. Late patents

B. Discussion

1. Comparison of telephone and radio
 - (1) Telephone (wire telephony)
 - a. Battery
 - b. Transmitter (microphone)
 - c. Line wires
 - d. Receiver
 - (2) Radio (wireless telephony)
 - a. High frequency current generator
 - b. Modulation system
 - c. Two antennæ and intervening ether
 - d. Special receiving apparatus
2. Types of radio sets
 - (1) Receiving sets
 - a. Crystal
 - b. Vacuum tube

- (2) Transmitting sets
 - a. Vacuum tube
 - b. Spark
 - c. Arc
- 3. Transmission of messages
 - (1) Codes
 - (2) Broadcasting
- 4. Uses
 - (1) Educational
 - (2) Recreational
 - (3) Marine
 - (4) Advertising medium
- 5. Government regulation
 - (1) In the United States
 - (2) In other countries

C. Conclusion

- 1. Present situation
- 2. Future possibilities

For the general outline of discourse in the form of argumentation, see chapter on debate, pages 260, 261.

Preliminary practice for speeches. Today, speeches for the most part are given extemporaneously; that is, a general plan of the speech is formulated and the ideas arranged in order, but the exact choice of words is left to the inspiration of the moment.

Before attempting to speak extemporaneously, be filled with your subject. The epigram, "Think all you speak; but speak not all you think," is a good basis for extemporaneous speaking. Have a background of ideas upon which you feel that you can rely. Never have the feeling, nor let the audience have the feeling, that you have exhausted all you have to say upon the subject.

Rehearse at least once before giving the speech to an audience — unless, perchance, you are a tried and experienced speaker. Rehearse before an imaginary audience; if you have some friend who will serve as an audience, so much the better. Your phraseology will doubtless be different in the rehearsals from that of the final presentation, but the preliminary experience of formulating

ideas into words with definiteness and with continuity will stand you in good stead when you appear before the actual audience. A speaker of some note once stated that he always wrote out his speech beforehand, and then promptly tore up what he had written; he thus learned to crystallize his ideas but avoided placing them in a stereotyped form.

Gauge your speech during rehearsals and you will not only be more sure of coming within the time allotted you but you will be less likely either to hurry or to drag your words when upon the platform. Learn to go swiftly to the point and not to wander. Omit unnecessary details. Under ordinary circumstances do not memorize the speech word for word. Such a speech sounds stilted and uninteresting. If you feel that you cannot remember the main outline and the first words of each section of the talk, have a few notes at hand. These should be well chosen, brief, and written clearly upon cards about three by four inches. For notes to be consulted before an audience never use a pliant paper or a stiff notebook. As has been said, extemporaneous speaking is much to be preferred, but if you find notes indispensable, neither try to hide them nor to keep them too much in evidence.

In the preliminary practice overcome all habits of stopping before you finish the sentence and of saying *and-a*, *why*, *well-a*. If you find yourself uttering these meaningless words, stop in the midst of the speech and correct yourself.

Remember to practice the technical or "setting up" exercises that you individually need to round out your manner of speaking: spontaneity (pages 4-7), voice placement (page 25), flexibility of tones (pages 25-31), resonance (pages 33-38), or volume (pages 41-45).

CHAPTER XVI

CHOICE OF SUBJECTS

The strongest principle of growth lies in human choice. — GEORGE ELIOT

Choosing the subject. Choose a subject in which you are vitally interested. If possible, choose one with which you are familiar. If you have had the advantage of travel, you should choose a topic that will give the class the benefit of your experiences; if you have invented something, you should let the class share with you the joy of discovery; if you have an artistic temperament, you should arouse in your classmates the same interest that you have in the æsthetic or beautiful. It is needless to say that the better the topic, the better will be the speech; the stronger the subject, the stronger will be the speech.

A great variety of subjects is given from which to choose. Feel free to select a subject not upon the printed list, provided that it belongs to the same classification as the rest of the topics.

You will find that each series of talks is preceded by suggestions for the subject matter of the talk, and that these suggestions usually can be used as subtopics in your outline.

The talks and speeches are arranged according to your education and experience. If you are of the ninth and tenth years, you will find that the first lists of subjects consist of talks about things, and for these talks very little reference work is suggested or required. If you are of the eleventh and twelfth years, you will find that the lists of speeches for these grades comprise topics of more abstract subjects, and demand a more careful weighing of material and a broader point of view; therefore considerable reference work is suggested and required in order that you may present your topics adequately.

TALKS AND SPEECHES

(Individual Selection of Topics)

GROUP I

THINGS WE HAVE MADE

Assignment: Give three-minute talks upon the following suggested topics, including in your outlines and talks the kinds of material selected, the tools or apparatus used, the finishing processes, and the usefulness of the objects made.

Woodshop

Wood-lathe

- | | |
|------------------|------------------|
| 1. Candlestick | 5. Floor lamp |
| 2. Chisel handle | 6. Nut bowl |
| 3. Gavel | 7. Picture frame |
| 4. Indian clubs | 8. Table lamp |

Bench

- | | |
|-----------------|----------------------|
| 9. Book ends | 16. Piano bench |
| 10. Cedar chest | 17. Library table |
| 11. Chair | 18. Jardinière stand |
| 12. Chiffonier | 19. Morris chair |
| 13. Bookcase | 20. Music cabinet |
| 14. Fire screen | 21. Writing desk |
| 15. Davenport | 22. Tea wagon |

Forge, foundry, and pattern making

Forge

- | | |
|-------------------------|-------------------|
| 23. Bolts | 25. Pair of tongs |
| 24. Welding chain links | 26. Andirons |

Foundry

- | | |
|------------------|-----------------|
| 27. Melting iron | 29. Waffle iron |
| 28. Mixing metal | 30. Wheels |

Pattern making

- | | |
|--------------------|-------------------------|
| 31. Air compressor | 34. Motor |
| 32. Flange tool | 35. Propeller for boat |
| 33. Gear wheel | 36. Water pipe patterns |

Home

- | | |
|----------------|-------------------------|
| 37. Bread | 42. Reed basket |
| 38. Cake | 43. Mayonnaise dressing |
| 39. Jewelry | 44. Preserves |
| 40. Lamp shade | 45. Pies |
| 41. Rug | 46. Stencil |

Sports

- | | |
|-------------|-----------------|
| 47. Bobsled | 49. Canvas boat |
| 48. Canoe | 50. Ice boat |

PERSONAL EXPERIENCES

Assignment: In three-minute narrative talks, tell of personal experiences that would come under any one of the following general headings.

- | | |
|-----------------------------|---------------------------------|
| My most exciting experience | My funniest experience |
| My happiest experience | My most terrifying experience |
| My most baffling experience | My most embarrassing experience |
| My most awkward experience | My most delightful experience |

ANIMALS: THEIR HOMES AND HABITS

Assignment: Give a three-minute talk upon one of the following suggested topics. If you have had opportunities to observe a certain animal or group of animals, select a topic that will enable you to tell of your personal experiences. Include in the talk the following points of interest that are suited to your subject: Geographical distribution, various kinds, habitats (field, forest, lake, desert, plain, mountains, sea), migration and hibernation, description (size and color), home building and community life, intelligence and activities, food and manner of eating, sounds of communication (if possible imitate the sounds), self-protection (coloration, mimicry, armors, adaptations, resemblances), methods of locomotion, benefit to man and economic value.

If several varieties are given under one heading, select three and compare according to the above-mentioned points.

Aërial

1. Canyon birds
(grosbeak, jay, mourning dove, thrush, whippoorwill, wrentit)
2. Cliff birds
(eagle, hawk, vulture, swallow)

3. Desert birds

(road runner, cactus wren, flicker, desert song-sparrow)

4. Field and meadow birds

(meadow lark, ground owl, crow, killdeer plover)

5. Garden and orchard birds

(mocking bird, humming bird, linnet, robin, oriole, gold finch)

6. Hillside and bush birds

(quail, wild pigeon, grouse)

7. Lake and river birds

(cuckoo, duck, goose, kingfisher, kingbird, swan, water ouzel)

8. Marsh and bay birds

(crane, coot, heron, bittern, ibis, egret, curlew)

9. Open sea birds

(albatross, jaeger, pelican, sea-gull, tern)

10. Wood birds

(owl, tanager, cardinal, vireo, wren, woodpecker, wood warbler)

Aquatic

11. Corals

14. Seals

12. Lobsters

15. Sponges

13. Oysters

16. Whales

17. Fresh-water fish

(bass, catfish, goldfish, perch, trout)

18. Marine fish

(barracuda, cod, mackerel, salmon, tuna, shad, sharks, flying fish)

19. Tide-pool denizens

(crabs, sea anemone, sand dollar, sea cucumber, sea urchin, starfish)

Terrestrial

20. Ants

26. Buffalo

21. Bees

27. Deer

22. Butterflies and moths

28. Elephants

23. Silk worms

29. Mountain lions and wildcats

24. Spiders

30. Wolves and coyotes

25. Snakes

AIR, LAND, AND SEA

Assignment: Give a three-minute talk upon some interesting phase of nature, including in the outline and talk, as far as practicable, the general laws governing the phenomena, and the relative distances, sizes, depths, or areas involved.

- | | |
|----------------------------|---------------------------------------|
| 1. Air | 16. Moon |
| 2. Clouds | 17. Mountains |
| 3. Comets | 18. Northern lights (Aurora Borealis) |
| 4. Constellations | 19. Ocean and its floor |
| 5. Earth as a planet | 20. Planets and planetary orbits |
| 6. Equinoctial storms | 21. Poles — North and South |
| 7. Desert | 22. Rain and barometric pressure |
| 8. Falls and cataracts | 23. Rivers |
| 9. Geysers | 24. Rock stratification |
| 10. Glaciers | 25. Seasons |
| 11. Ice and icebergs | 26. Snow |
| 12. Lakes | 27. Stars |
| 13. Lightning and thunder | 28. Sun |
| 14. Longitude and latitude | 29. Tides |
| 15. Milky way
(galaxy) | 30. Winds |

GAMES AND SPORTS

Assignment: Choose one of the following topics for a three-minute talk. Include in the outline and talk, as far as possible, the following points of interest: kind of game, season in which it is played, description of surface used, equipment or apparatus necessary, explanation of game itself, method of scoring, necessity of fair play, records or championships, and benefits derived.

Aviation

1. Short (or long) distance

12. Jiu-jitsu

13. Rope climbing

Ball games

2. American football
3. Basket ball
4. Baseball
5. Bowling
6. Cricket
7. Rugby football
8. Soccer
9. Tennis

Lawn games

14. Archery
15. Rifle target practice

Open country sports

16. Cricket
17. Cross-country runs
18. Golf
19. Mountain climbing
20. Polo
21. Shooting

Gymnastic games and sports

10. Club swinging
11. Fencing

Track events

22. Discus or javelin throwing
23. Jumping (high and broad)
24. Running (dashes and distance)
25. Shot putting
26. Vaulting

Water sports

27. Canoeing
28. Diving
29. Motor boating
30. Rowing (barge, scull, shell)
31. Sailing
32. Water polo

Winter sports

33. Curling
34. Hockey
35. Skiing
36. Snow shoeing

Organization of events

37. Duties of the captain of a football (or baseball) team
38. Management of an athletic contest, or tournament

Athletic contests

39. Olympic games
40. American Athletic Association (A. A.) Meet

CONTEMPORARY MEN AND WOMEN OF ACHIEVEMENT

(A Selected List)

APPRECIATION TALKS

Assignment: Give a three-minute talk upon a contemporary person who has contributed to the progress of the world through his achievements in discovery, invention, or reform. Include in the introduction a definition of the word *success* or of the word *greatness*, and in the conclusion a summarizing statement regarding the person's contribution to, and influence upon, this age.

(The following list necessarily includes but a few of the men and women of today - that is those living within the past twenty years - who are noted because of some world service. The student, with the consent of the teacher, should feel free to select the name of any person of world renown not on the list.)

1. Addams, Jane (social worker and reformer)
2. Amundsen, Roald (explorer)
3. Astor, Nancy (Member of English Parliament and reformer)
4. Botchkareva, Maria (Russian commander of "the battalion of death")
- ⑤ Bell, Alexander (inventor)
6. Burbank, Luther (horticulturist)

7. Carnegie, Andrew (financier)
8. Catt, Carrie C. (suffragist and reformer)
9. Coolidge, Calvin (statesman)
10. Curie, Madame Marie (chemist and discoverer)
11. Curtis, Glenn (inventor)
12. Eastman, George (inventor and manufacturer)
13. Edison, Thomas (inventor)
14. Ford, Henry (manufacturer)
15. Gary, Elbert H. (financier and organizer)
16. George, David Lloyd (statesman)
17. Goethals, George (engineer)
18. Gompers, Samuel (labor organizer)
19. Hoover, Herbert (engineer and administrator)
20. Keller, Helen (blind and deaf writer and lecturer)
21. Lindsey, Ben (judge of juvenile courts)
22. Marconi, G. (electrician and inventor)
23. Morgan, John Pierpont (financier)
24. Osborne, Thomas M. (penalogist and reformer)
25. Pankhursts (suffragists and reformers)
26. Peary, Robert (explorer)
27. Pershing, John H. (general)
28. Riis, Jacob (social reformer and author)
29. Rockefeller, John D. (financier)
30. Roosevelt, Theodore (statesman)
31. Taft, William Howard (statesman and jurist)
32. Tarbell, Ida (economist and editor)
33. Whitlock, Brand (author and minister to Belgium)
34. Wilson, Woodrow (statesman and author)
35. Wright, Orville and Wilbur (inventors)

MODERN INVENTIONS AND DISCOVERIES

Assignment: Choose one of the following subjects for a three-minute talk. Include in the outline and talk: name, nationality, and general character of the inventor or discoverer; size, use, details of technical description; and general influence of the discovery or invention.

For business and industry

- | | |
|--|----------------------|
| 1. Automatic telephone and switchboard | 3. Canal-lock system |
| 2. Block-signal system | 4. Comptometer |
| | 5. Dictaphone |
| | 6. Filing system |

7. Multigraph
8. Multi-post addressing machine
9. Stenotype machine
10. Third rail
11. Typewriter
12. Wireless pictures
13. X-ray

For the home

14. Built-in furniture
15. Electric devices for kitchen
16. Iceless refrigerators
17. Ready-cut houses

For pleasure

18. Airplane

19. Broadcasting radio transmitter
20. Broadcasting radio receiver
21. Motion-picture camera
22. Pedometer
23. Phonograph
24. Speedometer

Discoveries

25. Tomb of King Tut-ank-amen
26. The North Pole
27. The South Pole
28. New plant species
29. Radium

Original

30. Invention or discovery

PROCESSES

Assignment: Give three-minute talks upon the following suggested topics, including in your outlines and talks, as far as possible, the following: necessary equipment or apparatus, explanatory description of the process, and the commercial value of the products.

1. Bookbinding
2. Brickmaking
3. Cable splicing
4. Coal mining and sorting (anthracite and bituminous)
5. Cotton picking, ginning, and baling
6. Diamond cutting and polishing
7. Dredging
8. Dyeing (silk, wool, linen, cotton, straw, feathers, etc.)
9. Dynamiting
10. Elevator running (hydraulic, electric, and cable)
11. Engraving
12. Flour milling
13. Fruit canning and drying
14. Furnace operating (gas, electric, wood, and coal)
15. Glass manufacturing
16. Gold assaying and refining

17. Ice manufacturing
18. Lumber milling
19. Miniature painting
20. Moving-picture taking
21. Newspaper linotyping and printing
22. Paper manufacturing (from rags, grass, or wood)
23. Pearl finding, cutting, and polishing
24. Photographing
25. Oil-well drilling
26. Pottery molding and firing
27. Radio operating
28. Rug weaving
29. Rubber manufacturing
30. Semaphore signaling
31. Sculpturing
32. Sewing
33. Sheep herding and shearing
34. Soap manufacturing
35. Stereopticon operating
36. Street paving (asphalt, macadam, etc.)
37. Telegraph operating
38. Tile making
39. Tire vulcanizing
40. Tree planting and grafting

CHALK AND CHART TALKS

Assignment: Choose one of the following topics for a three-minute talk, illustrating your statements with a chart, a map, or an original drawing. Be careful to address all of your remarks to your audience, turning to the drawing or map only to ascertain, or to verify, the various items under discussion.

- | | |
|---|--------------------------------|
| 1. Advertising | 7. Embroidery stitches |
| 2. Airplane operation | 8. Football gridiron |
| 3. Aqueduct system | 9. Geological surveys |
| 4. Box furniture | 10. Golf links |
| 5. City map (personally conducted trip) | 11. Greek pillars |
| 6. Drawing-plans for houses | 12. Intercoastal canal system |
| | 13. Map drawings and colorings |

- | | |
|-------------------------------------|---|
| 14. Marketing charts | 23. School library (arrangement of books) |
| 15. Musical notations | 24. Stage scenery |
| 16. Needlework stitches | 25. Standard time (United States) |
| 17. Optical illusions | 26. Stars and constellations |
| 18. Park system | 27. Table service |
| 19. Population distribution | 28. Tennis court |
| 20. Relation of planets and the sun | 29. Traffic chart |
| 21. Round-the-world airplane flight | 30. Weather charts |
| 22. Seating of an orchestra | |

GOOD CITIZENSHIP

Assignment: Give a two-minute talk upon one of the following suggested topics, including in your outline and talk: your definition of an ideal citizen and of an ideal city, the meaning of civic consciousness, examples of cities and citizens to illustrate your points; the rights, duties, and privileges of a citizen in his community-relationship.

1. Advertising and good citizenship
2. Art exhibits and the citizen
3. Boy-scout movement and its relation to citizenship
4. Chambers of commerce
5. Civic centers
6. Cleanliness of the city
7. Citizenship and how it is to be acquired
8. City's obligations to the citizen
9. Citizen's obligations to the city
10. Duties and privileges of voting
11. Future citizenry
12. Home-makers and the city
13. Humane societies and the citizen
14. Improvements in city affairs (this topic may be subdivided: for example, transportation, gas, electricity, telephone service, terminals, tunnels, grade crossings, streets)
15. Jury service and the citizen
16. Lighting of the city streets
17. Newspapers — their influence and responsibility
18. Obedience to laws (traffic rules for motorist and pedestrian, property rights, etc.)
19. Office holders: their duties, obligations, and responsibilities

20. Public courtesies
21. Requirements for citizenship
22. School spirit and its relation to community spirit
23. Symphony orchestras and the citizen
24. Tax paying and the citizen
25. Pedestrians: their rights and duties

GROUP II

DEMONSTRATION TALKS

Assignment: Bring to class the instrument or apparatus essential to the process you have selected to explain; in certain instances you may find it more feasible and convenient to take the class to the object. Include in your explanation the purpose of the apparatus, the process of constructing, a technical description of the mechanism, and the uses and value of the final product or result.

NOTE: The articles necessary for the demonstration talk are listed within the parentheses.

1. Abacus
2. Adding machine
3. Architectural drawings (drawing board, T-square, triangle)
4. Architectural orders and styles (pictures for illustrations)
5. Basket weaving
6. Batik, dyeing or printing
7. Block printing (wood blocks, ink, color, cloth or rice paper)
8. Boy-scout signals (signal flags)
9. Buttonhole making (cloth, thread, needles)
10. Chess playing (chessmen and board)
11. Coat lining (coat, linings)
12. Color combinations (sample pages of color harmonies)
13. Commercial illustrating (pen, ink, paper)
14. Dressmaking (paper pattern, scissors, thread, cloth)
15. Dyeing (dyes, samples of fabrics)
16. Field assaying (prospector's field cabinet and samples)
17. Filing and indexing
18. Electric wire splicing
19. Golf (three golf sticks, ball, sand for tee)
20. Hat making and trimming

21. Ink eradicator
22. Knitting (needles, yarn, partly finished sweater)
23. Knot tying (flexible rope)
24. Linen weaving (balls of linen thread, shuttle, samples)
25. Mechanical drawings (pen, paper, ink, instruments)
26. Music composition and theory (staff marker)
27. Mimeographer
28. Pottery (clay, modeling stick, fired biscuit, sample complete)
29. Printing (samples)
30. Rug weaving (shuttle balls of wool, jute, or cotton)
31. Stagecraft (miniature stage, lights and set pieces)
32. Stenciling (paper, stencil, ink, or color)
33. Surveying (chain and rod, level, transit, etc.)
34. Tennis (racket, ball, diagram of court)
35. Telegraphy and use of the code
36. Tympani or kettledrum (instrument)
37. Typewriter (machine, paper, eraser)
38. Vacuum cleaner
39. Violin (instrument, bow, resin, mute)
40. Water-color painting (paper, brushes, colors)

BUILDING AND FURNISHING A HOUSE

Assignment: Give a four-minute talk upon one of the following topics including in the outline and talk, as far as possible, the suggestions mentioned within the parentheses; also, make mention of comparative costs.

The class should decide beforehand upon certain stipulations: the size of the lot, the total cost of the project, and the number in the family group that are to occupy the residence. As each student must plan and work out his speech according to his individual taste and judgment, the class will doubtless find it futile to think of the building as a unified structure.

1. Buying the lot
(prices of real estate, location in regard to elevation and to neighborhood, improvements to be made, nearness to business center)
2. Excavating the lot
(cellar or basement needed, method of excavation employed, and cost)
3. Paving the street and laying the sidewalk
(materials: macadam, asphalt, oil, concrete; cost and time required)

4. Architecture of house: exterior
(types suited to surrounding country: cf. English, Colonial, Spanish, Italian, Greek, Gothic, Moorish, Swiss chalet, etc.)
5. Plan of house: interior
(rooms and arrangement: living room, dining room, library or den, breakfast nook, kitchen, etc.)
6. Building materials: exterior
(wood, concrete, brick, plaster, adobe)
7. Woods for finishing the interior
(beauty and durability of various woods: oak, mahogany, walnut, redwood, pine, etc.; baseboard molding, wainscoting)
8. Roof and roofings
(various shapes of roofs; materials: slate, shingles, malthoid, etc.)
9. Windows or fenestration
(variety and advantages: sash, casement, dormer; kind of glass; distribution and spacing; awnings)
10. Heating and ventilation
(advantages of wood, coal, electricity, gas, or steam heating arrangements)
11. Electric wiring
(arrangement for distribution)
12. Interior decoration
(color schemes for different rooms according to amount of sunshine; wall covering including tinting, painting, and papering)
13. Floor coverings
(carpets, rugs: number, value, durability of various kinds: oriental, or domestic; linoleum)
14. Doors
(distribution; manner of opening, description of an appropriate front door)
15. Furniture
(kinds and materials according to periods: colonial, Sheraton, Georgian, Chippendale, William and Mary, Queen Anne, Adam, Jacobean, Heppelwhite, Italian, Tudor, etc.)
16. Fireplace
(materials: tiles, brick, or cobblestones)
17. Dining room and breakfast room
(furniture: table, buffet, serving table, chairs, tea wagon; china cabinets)
18. Library and den
(lists and cost of books and magazines that should be found in a home of culture; bookcases, desk, chairs, and chaise longue)

19. **China and silverware**
(china and silverware essentials with names and descriptions of specially distinctive ware)
20. **Lamps and lampshades**
(direct and indirect lighting; fixtures; chandeliers, side sconces; lamps: floor, table; desk domes; shades of parchment or of silk)
21. **Pictures, statuary, and pottery**
(description of choice of pictures, statuary, and pottery for each room; how pictures should be hung)
22. **Draperies, hangings, and window shades**
(materials: surface gauze, shadow prints, glacé fabrics, fillet nets, etc.; velvet, chenille)
23. **Music for the home**
(piano, stringed instruments, victrola; benefits to be derived from music)
24. **Radio**
(choice of kinds; process of installation)
25. **Kitchen**
(latest conveniences, electrical appliances, incinerator, refrigeration)
26. **Porches, patio, and steps**
(size and distribution; outdoor furniture; fountain)
27. **Landscape gardening**
(distribution of trees and flower beds, tennis court, drive, swimming pool)
28. **Vegetable garden**
(space needed: various seasons for planting, distribution of vegetable plots)
29. **Garage**
(exterior appearance; roadway, and manner of connection with the house; selection and buying of the automobile)
30. **A reception or housewarming for friends**
(see book of etiquette and consult caterer)

CITY PLANNING

Assignment: Give a four-minute talk upon one of the following topics. Include in the talk a definition of an ideal city, the present condition and arrangement of the structure or activity you are discussing, and suggested improvements. Make comparisons with similar projects of other cities either in America or in foreign countries; give probable cost; and if feasible, illustrate with pictures.

The city

1. The city beautiful and civic art
2. Approaches to the city — by land and water
3. Zoning a city: industrial, business, residential

Administrative and educational centers

4. City hall and hall of records
5. Post office and its branches
6. School buildings (types of architecture, athletic facilities, gardens)

Recreation centers, etc.

7. Parks (acreage, location, and distribution)
8. Stadium
9. Playgrounds
10. Swimming pools
11. Community theaters
12. Municipal auditorium, or convention hall
13. Public library and its branches

Housing and protection of citizens

14. Prevalent types of architecture and street plotting among homes
15. Police protection: stations and patrol
16. Fire prevention and protection
17. Suppression of unnecessary noises
18. A municipal lost-and-found department (compare London)

Business and industry, transportation

19. Retail and wholesale districts: architecture, building regulations
20. Traffic control: vehicular and pedestrian
21. Municipal employment bureau
22. Billboards and regulation thereof
23. Street-car system: surface, elevated, subway traffic
24. Terminals: railway and railroad stations

City engineering and public utilities

25. Streets: arterial highways, pavements, safety-isles, illumination
26. Bridges: over lakes and rivers; coöperation with architect-engineer
27. Water supply
28. Railroad crossings and tunnels
29. Sanitation (dustless streets, etc.)
30. Gas and electricity: plants and supply

VOCATIONS

Assignment: Give three-minute talks upon the following suggested topics, modifying the accompanying outline according to the subject matter of your individual topic.

In the arts

1. Actor
2. Architect
3. Commercial artist
4. Interior decorator
5. Landscape gardener
6. Musician
7. Painter
8. Photographer
9. Sculptor

In public service

10. Civil service
 fireman
 librarian
 policeman
 postal clerk
11. Consular service
 consul
 foreign diplomat
12. Forester
13. Secret service
14. Social settlement worker
15. Officer in army, navy, or
 airplane service

In the professions

16. Attorney at law
17. Chemist
18. Dentist
19. Writer

In business and industry

20. Accountant
21. Automobile dealer
22. Banker
23. Boat builder
24. Broker in stocks and bonds
25. Contractor
26. Engineer
27. Farmer
28. Insurance agent
29. Lumberman
30. Manufacturer
31. Railroad official
32. Realtor
33. Salesman
34. Stenographer

In the home

35. Homemaker

A SUGGESTIVE OUTLINE

(To be filled in)

A. Introduction

- I. Name and nature of vocation
 (indoor, outdoor; manual, mental, etc.)
- II. Opportunities
 (city, town, country; demand for workers; normal, crowded,
 or overcrowded conditions)

B. Development

I. Requirements

1. Preparation and qualifications (required and desirable)
Schooling, experience, health, character
2. Capital
Necessary
Desirable

II. Work

1. Hours
2. Activity

III. Advantages and disadvantages

(Location, immediate surroundings, social standing, safety, hours, regularity of work throughout year)

IV. Returns and remuneration

1. Salary or income, maximum wage
2. Chances for promotion

V. Successful examples

C. Conclusion

- I. Value to self
- II. Opportunity for service to community
- III. Your own opinion

DESCRIPTIONS

Assignment: Give from personal observation a description of an out-of-door scene. Include details of colors, lines, forms, balances, and contrasts; the general setting, and the atmosphere; for example, sunlight, moonlight, starlight, cloudy. Consult page 180 for description outlining, pages 102, 103 for adjectives and color words, and pages 113, 114 for qualities of style. Do not fail to mention the action or movement of any objects included in the picture.

You would do well to read for inspiration some masterpieces of description; for example, "Chrysanthemums," by Maeterlinck, "The Desert" or "The Opal Sea," by John van Dyke.

Suggested Scenes

A sunset	A lake scene	A forest
A sunrise	A river scene	A garden
A landscape	A woodland scene	A park
A seascape	A mountain scene	A conservatory
The sunken gardens of the sea	A desert scene	An orchard
	A winter scene	A camp



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FIGURE 10. — SWIFT CURRENT PASS ON CONTINENTAL DIVIDE
GLACIER NATIONAL PARK, *Montana*

SEEING AMERICA FIRST

(Travelogues)

Assignment: Give a talk upon one of the following suggested topics. Include in the outline and talk regarding the park or monument: the name and its derivation, how discovered and when established, location and size, transportation and accessibility, approximate cost of trip, approach and entrance, distinctive characteristics — mountains, bodies of water, animals, flowers, trees — comparison with other parks, your own opinion. Include in the outline and talk regarding the city: distinctive characteristics, size, scenic beauty, business district, population, art gallery and library. With either form of topic state the benefits of travel. Give the talk, not as if you were enumerating a catalogue of facts, but rather as if you were conducting a special tour.

Methods of traveling

1. Traveling by railroad (main roads of country, cost, comparative advantages)
2. Traveling by boat (river, lake, ocean)
3. Traveling by automobile (national highways, state roads, etc.)

National parks

4. Crater Lake — *Oregon*
5. Glacier National Park — *Montana*
6. Grand Canyon — *Arizona*
7. Mount McKinley — *Alaska*
8. Mount Ranier — *Washington*
9. Yellowstone Park — *Wyoming*
10. Yosemite Park — *California*
11. Other national parks:

Hot Springs — *Arkansas*, Sequoia — *California*, Wind Cave — *South Dakota*, Rocky Mountain Park — *Colorado*, Zion Park — *Utah*

Places of unusual interest

12. Estes Park — *Colorado*
13. Columbia River Highway — *Oregon*
14. Garden of the Gods and Cave of the Winds — *Colorado*
15. Mammoth Cave — *Kentucky*
16. Mount Shasta — *California*

17. Niagara Falls — *New York and Canada*
18. Pikes Peak — *Colorado*
19. Royal Gorge — *Colorado*
20. Salt Lake — *Utah*
21. Salton Sea and Imperial Valley — *California*

National monuments

22. Muir Woods — *California*
23. Petrified Forest — *Arizona*

Representative large cities

- | | |
|-------------|----------------------|
| 24. Boston | 26. New York |
| 25. Chicago | 27. Washington, D.C. |

In United States territory or borders

28. Alaska
29. Hawaii
30. Panama Canal

AMERICANISM

Assignment: Give three-minute talks upon the following topics, including in your talks your definition of Americanism and of a true American.

1. Our Constitution
2. Recent amendments to the Constitution
3. Enforcement of the Eighteenth Amendment
4. Our flag
5. Americanization of foreigners
6. *The Making of an American* by Jacob Riis
7. Types of true Americanism
8. America, the Melting Pot
9. Patriotism — what is it?
10. 100% an American
11. National humane alliance
12. American citizenship
13. The high-school student's obligation to his country
14. Naturalization of the foreign born
15. Memorials for soldiers
16. The Boy Scouts and Americanism
17. The Girl Scouts (or Campfire Girls) and Americanism

18. The Chamber of Commerce of the United States
19. Reclamation of arid lands
20. Conservation of natural resources

GROUP III

NOTABLE BUILDINGS OF THE WORLD

(A Selected List)

Assignment: Choose one, or a combination of several, of the following topics for a four-minute talk. Include in the outline and talk the location and accessibility of the structure, why, when, and by whom built; style of architecture, size, and proportions; plan of the building, including walls, openings, construction, and finish; purpose and use; influence upon architecture and the community; your own opinion.

Africa

1. Pyramids — *Gizeh, Egypt*
2. Great Sphinx — *Gizeh, Egypt*
3. Temples — *Karnak and Thebes, Egypt*

Asia

4. Summer Palace — *Peking, China*
5. Taj-Mahal — *Agra, India*
6. Schwe Dagon Pagoda — *Rangoon, Burma*
7. Shrines of Nikko — *Nikko, Japan*

Europe

8. Parliament Buildings — *London, England*
9. Tower of London — *London, England*
10. Westminster Abbey — *London, England*
11. Castles (Warwick and Windsor), *England*
12. Grand Opera House — *Paris, France*
13. Eiffel Tower — *Paris, France*
14. Louvre — *Paris, France*
15. Palaces — *Luxembourg, Versailles — France*
16. Parthenon — *Athens, Greece*
17. Stadium (rebuilt) — *Athens, Greece*
18. Peace Palace — *The Hague, Holland*
19. Coliseum — *Rome, Italy*

20. Doges' (Ducal) Palace — *Venice, Italy*
21. Forum — *Rome, Italy*
22. Giotto's Campanile (tower) — *Florence, Italy*
23. Pantheon — *Rome, Italy*
24. Dublin Castle — *Dublin, Ireland*
25. Kremlin — *Moscow, Russia*
26. Winter Palace — *Leningrad, Russia*
27. Castles — *Edinburgh, Glamis, Aberdeen, Holyrood, Scotland*
28. The Alhambra — *Granada, Spain*
29. Castle — *Chillon, Switzerland*
30. Mosque of Sanctus Sophia — *Constantinople, Turkey*

America

31. Art Institute — *Chicago, Illinois*
32. Capitol Building — *Washington, D.C.*
33. Congressional Library — *Washington, D.C.*
34. Metropolitan Art Gallery — *New York, N.Y.*
35. Public Library — *Boston, Massachusetts*
36. Public Library — *New York, N. Y.*
37. Woolworth Building and other skyscrapers — *New York*

NOTE: The student may wish to take some special phase of architecture for his talk and to illustrate with selected examples: Aqueducts, Bridges, Fountains, Gateways, or Monuments (including Obelisks). Or, he may wish to take for his topic one of the beautiful cathedrals of Europe: Canterbury, St. Paul's, Lincoln, Ely, or York in England; or Amiens, Cologne, Milan, Rheims, or St. Mark's on the continent.

The general types, or styles, of architecture are as follows: Egyptian, Assyrian, Greek, Roman, early Christian, Byzantine, Romanesque, Gothic (including its subdivisions), Renaissance (with its subdivisions, including the colonial), modern architecture in England, modern architecture in the United States; Indian, Chinese, Japanese, and Saracenic (including the Moorish).

THE WORLD'S GREAT PAINTINGS AND STATUES

(A Selected List)

Assignment: Choose one of the following works of art for a four-minute talk, using the outline that follows for suggestions regarding points that should be included.

PAINTINGS

1. Age of Innocence, The	<i>Sir Joshua Reynolds</i>
2. Alice	<i>William Chase</i>
3. Angelus, The	<i>Jean François Millet</i>
4. Aurora	<i>Guido Reni</i>
5. Beata Beatrix	<i>Dante Gabriel Rossetti</i>
6. Children of Charles II	<i>Sir Anthony Van Dyck</i>
7. Dance of Apollo and the Muses	<i>Giulio Romano</i>
8. Dance of the Nymphs	<i>Corot</i>
9. Equestrian Portrait	<i>Velasquez</i>
10. Fighting Téméraire, The	<i>William Turner</i>
11. Fisherman and his Son, The	<i>Winslow Homer</i>
12. Golden Stairs, The	<i>Burne-Jones</i>
13. Hay, The	<i>Constable</i>
14. Holy Grail, The	<i>Edwin Abbey</i>
15. Horse Fair, The	<i>Rosa Bonheur</i>
16. Jeanne D'Arc	<i>Bastien-Lepage</i>
17. King's Falconer, The	<i>Holbein</i>
18. Madame Lebrun and her Daughter	<i>Madame Lebrun</i>
19. Medfield Meadows	<i>George Inness</i>
20. Mona Lisa	<i>Leonardo da Vinci</i>
21. Mrs. Siddons	<i>Gainsborough</i>
22. Night Watch, The	<i>Rembrandt</i>
23. Portrait of the Artist's Mother	<i>Whistler</i>
24. Portrait of Walt Whitman	<i>John Alexander</i>
25. Prophets, The	<i>John Sargent</i>
26. Reading from Homer, The	<i>Alma-Tadema</i>
27. Song of the Lark	<i>Jules Breton</i>
28. Sibyls, The	<i>Michelangelo</i>
29. Sistine Madonna, The	<i>Raphael</i>
30. Syndics, The	<i>Rembrandt</i>

SCULPTURE

1. Elgin Marbles, The	<i>Phidias</i>
2. Winged Victory	
3. Moses	<i>Michelangelo</i>
4. Thinker, The	<i>Rodin</i>
5. Lincoln	<i>Saint Gaudens</i>
6. Statue of the Great Lakes	<i>Lorado Taft</i>

SUGGESTED OUTLINE

Introduction

1. The definition and importance of art
2. The artist and the age in which he lived
3. The gallery in which the work of art is found

Discussion

1. Classification
 - (1) Landscape
 - (2) Genre
 - (3) Portrait
2. Kind
 - (1) Impressionistic
 - (2) Realistic
 - (3) Naturalistic
 - (4) Futuristic
3. Brush work and line
4. Composition
 - (1) Arrangement
 - (2) Characters (genre or portrait)
 - (3) Perspective
 - (4) Balance
 - (5) Color (warm or cool; deep or light)
 - (6) Mass and detail

Conclusion

1. Rank in art
2. Your own opinion

MUSIC AND MUSICIANS

1. *Assignment*: Give a brief talk upon one of the following musicians, including in the outline and talk: nationality, contemporaries, works, studies and education, short biography, travels, kinds of music, and compositions and achievements.

European

1. Bach (bäk), 1643-1703
2. Beethoven (bā'tō vën), 1770-1827
3. Brahms (bräms), 1833-1897



FIGURE 11. — "VENICE, ITALY," A PAINTING BY THOMAS MORAN

4. Bull, Ole, 1810-1880
5. Chopin (shō'pān'), 1809-1849
6. Gluck (glōōk'), 1714-1787
7. Gounod (gōō'nō'), 1818-1893
8. Grieg (grēg), 1843-1907
9. Handel (hān'dēl), 1685-1759
10. Haydn (hā'd'n), 1732-1809
11. Liszt (list), 1811-1866
12. MacDowell, Edward, 1861-1908
13. Mendelssohn (mēn'dēl sōn), 1809-1847
14. Meyerbeer (mī'ēr bār), 1791-1864
15. Mozart (mō'zärt), 1756-1791
16. Paderewski (pā'dē rēv'skī), 1859-
17. Paganini (pā'gā nī'nī), 1784-1840
18. Rossini (rōs sē'nē), 1792-1868
19. Rubinstein (rōō'bīn stīn), 1830-1894
20. Schumann (shōō'mān), 1810-1856
21. Shubert (shōō'bērt), 1797-1828
22. Tschaikowsky (chī kōf'skē), 1840-1893
23. Verdi (vār dē), 1813-1901
24. Wagner (vāg'nēr), 1813-1883
25. Weber (vā'bēr), 1786-1826

A EUROPEAN TOUR

(Via Talks)

Assignment: Give a series of brief talks according to the following itinerary. Include in the outlines and talks, as far as possible, the principal points of interest, the customs, the costumes, and the dwellings of the people, the various methods of conveyance, and the currency. Pictures, or colored post cards, may easily be procured for illustrations.

1. Preparations for the tour

(Choice of steamship lines, fares, passports and visés, advantages and disadvantages of party travel, choice of cabins, baggage)

2. On board — *New York*

(Size, tonnage, speed of the boat with explanation of the ship's log; deck chair, mail dining saloon, deck sports, entertainment, fees; embarkation)

3. Arrival in Europe — *Liverpool*
(Passing the custom house, baggage regulations; transportation by train, — first, second, and third classes; hotels and pensions; routes between countries)
4. Edinburgh — *Scotland*
(The Castle, Holyrood Palace, Melrose and Dryburgh Abbeys, and Abbotsford House)
5. The Trossachs — *Scotland*
(Loch Lomond and Loch Katrine)
6. English Lake District
(Lake Windermere; excursions to Grasmere and Keswick)
7. The Shakespeare Country
(Warwick, Stratford-on-Avon, Shottery, and Kenilworth Castle)
8. London: plan of the city
(Streets and "circuses," transportation and traffic regulations, the Thames and the bridges; police system)
9. London: points of interest
(Westminster Abbey, Tower, Houses of Parliament, National Museum, art galleries, Dickens' haunts, parks)
10. The English Channel
(Comparison of crossing by airplane and by boat; leaving from Dover or Southampton and landing in Calais, Ostend, or Cherbourg)
11. The Hague — *Holland*
(House in the Woods, Peace Palace, Scheveningen)
12. Amsterdam — *Holland*
(Museums, Royal Palace, canals, windmills; trips to Broek, Edam, Volendam, and the Isle of Marken)
13. Brussels — *Belgium*
(Palais de Justice, Hotel de Ville, excursion to the battlefield of Waterloo)
14. Berne — *Switzerland*
(Parliament Houses, the bear pits, the cog lines)
15. Interlaken — *Switzerland*
(By mountain-railway to Lauterbrunnen, the Wengern Alps, and Grindelwald)
16. Lucerne — *Switzerland*
(Brünig Pass, Glacier Garden, Lion Monument, the old bridges, and St. Gothard Pass)
17. Venice — *Italy*
(Canals and gondolas, Palace of the Doges, Bridge of Sighs, Rialto Bridge)

18. Florence — *Italy*

(Uffizi Gallery and Pitti Palace, the river Arno and the Ponte Vecchio)

19. Naples — *Italy*

(Via Nazionale, aquarium, museum, monuments to Victor Emmanuel, Garibaldi, Mazzini; Amalfi Drive; and trips to Pompeii and Island of Capri)

20. Rome — *Italy*

(The Seven Hills and the river Tiber; Forum, Coliseum, Baths of Caracalla, Palace of the Cæsars; art galleries)

21. Paris — *France*

(Plan of the city, the river Seine, and Champs Élysées; Louvre, Luxembourg Palace, Eiffel Tower; trips to Versailles and Fontainebleau)

22. Automobile touring abroad

(Duties, licenses, credentials, rules of the road)

23. Shopping in Europe

(Foreign currencies, where and what to buy)

24. Departure and return home

(Charbourg and the ocean liner chosen; the United States custom-house regulations)

25. Benefits of travel

(A summary of the tour; a reading of Van Dyke's *America for Me*.)

GROUP IV

RESEARCH AND INVESTIGATION REPORTS

Assignment: Choose one of the following suggested topics for a three-minute talk. Include in the outline and talk a general survey of the subject investigated, necessary definitions, interesting statistics (quoted approximately), examples or illustrations, and your own opinion of the importance of the subject.

1. American legion
2. Airplane flights (transoceanic and transcountry)
3. Carnegie fund
4. City-manager plan
5. Copyright laws
6. Democratic party (platform and personnel)
7. Ellis Island and immigration
8. Fisheries
9. Forests and forestry

10. George Junior Republic
11. Homestead laws and rights
12. Income tax
13. Irrigation in the West
14. Inheritance tax
15. Initiative, referendum, and recall (where in operation)
16. Metric system
17. Moneys of foreign countries
18. National parks
19. Nobel prizes
20. Panama canal
21. Patents and application therefor
22. Philippine Islands
23. Prohibition (benefits from the Eighteenth Amendment)
24. Pure food laws and enforcement thereof
25. Republican party (platform and personnel)
26. Russia (present condition)
27. Socialist party (platform and personnel)
28. Stock exchange
29. Trade-marks (method of obtaining)
30. Water rights (river, lake, and ocean)

IMPROVEMENTS AND REFORMS

Assignment: Choose one of the following suggested subjects for a four-minute talk. Include in the outline and talk an explanation of the subject and its importance, a few interesting statistics or facts, examples of progress and success, and your opinion.

1. Americanization of foreigners
2. "Back to the Farm" movement
3. Boulder River Dam project
4. Building of national highways
5. Business methods
6. Conservation of natural resources
7. Drama League (patronization of better plays)
8. Farming methods
9. Fire prevention
10. Housekeeping
11. Housing conditions
12. Industrial arbitration

13. Industrial insurance
14. Modern journalism
15. Practical democracy
16. Prevention of accidents
17. Prison reforms
18. Pure-food laws
19. Public ownership of utilities
20. Reclamation of arid lands
21. Safety-first devices

WORLD INDUSTRIES

Assignment: Give a four-minute talk upon one of the following world industries, including in the outline and talk the location of the largest producing plants, the various trades and occupations involved, the cost of producing, the approximate output, the transportation facilities, and the uses of the products and by-products.

- | | |
|--------------------|------------------|
| 1. Automobile | 16. Metal |
| 2. Brick | 17. Pearl |
| 3. Cattle | 18. Petroleum |
| 4. Cement | 19. Paper |
| 5. Cotton | 20. Railroad |
| 6. Diamond | 21. Rubber |
| 7. Dye stuff | 22. Sheep |
| 8. Fish | 23. Shipbuilding |
| 9. Glass | 24. Shoe |
| 10. Grape | 25. Silk |
| 11. Iron and steel | 26. Steamship |
| 12. Leather | 27. Sugar |
| 13. Lumber | 28. Textile |
| 14. Marble | 29. Wheat |
| 15. Moving-picture | 30. Wool |

CAPITAL AND LABOR

Assignment: Give a talk upon one of the following topics.

Capital

1. Capitalistic organizations
2. Representative capitalists

Labor

3. American Federation of Labor
4. Coöperative stores and collective bargaining
5. Department of Labor — U. S. Government
6. Employment bureaus
7. Employer's liability act
8. Farmers' alliance
9. Farm labor
10. Hours and wages (for men and women)
11. Labor party — (pro and con)
12. Labor supply
13. Model cottages or tenement houses for laborers
14. Recreation for labor
15. "Sweat-shop" systems (abolition)
16. Trade unions
17. Women as wage earners

Labor and Capital

18. Arbitration of labor and capital disputes
19. Boycotts (uses and abuses)
20. Child labor (abolition)
21. Consumers' problems
22. Economic waste
23. Factory towns (for example, Gary, Indiana)
24. Immigration and labor
25. Lock-outs and walk-outs
26. Open *vs.* closed shop
27. Profit sharing
28. Sabotage and the evils thereof
29. Servant problem (solutions)
30. Strikes (causes, benefits, and evils)

COLLEGES AND UNIVERSITIES

(A Selected List)

Assignment: Give a talk upon one of the following colleges. Include in the outline and speech the benefits of a college education; a very brief history of the college; the general location, including the campus and buildings; requirements for admission or matriculation; size and per-



FIGURE 12. — STANFORD UNIVERSITY, PALO ALTO, CALIFORNIA

sonnel of the faculty and of the student body; variety of courses offered, requirements for graduation, degrees granted; student activities; influence in the community and country; noted alumni; your own opinion.

Eastern

1. Barnard College (New York, N. Y.)
2. Bryn Mawr College (Bryn Mawr, Pa.)
3. Carnegie Institute of Technology (Pittsburgh, Pa.)
4. Cornell University (Ithaca, N. Y.)
5. Columbia University (New York, N. Y.)
6. Harvard University (Cambridge, Mass.)
7. Johns Hopkins (Baltimore, Md.)
8. Massachusetts Institute of Technology (Boston, Mass.)
9. Pennsylvania University (Philadelphia, Penn.)
10. Pratt Institute (Brooklyn, N. Y.)
11. Princeton University (Princeton, N. J.)
12. Radcliffe College (Cambridge, Mass.)
13. Simmons College (Boston, Mass.)
14. Smith College (Northampton, Mass.)
15. United States Military Academy (West Point, N. Y.)
16. United States Naval Academy (Annapolis, Md.)
17. Vassar College (Poughkeepsie, N. Y.)
18. Wellesley College (Wellesley, Mass.)
19. Yale University (New Haven, Conn.)

Middle Western

20. Armour Institute of Technology (Chicago, Ill.)
21. Chicago University (Chicago, Ill.)
22. Illinois State University (Urbana, Ill.)
23. Iowa State Agricultural College (Ames, Iowa)
24. Michigan State University (Ann Arbor, Mich.)
25. Minnesota State University (Minneapolis, Minn.)
26. Wisconsin State University (Madison, Wis.)

Western

27. California Institute of Technology (Pasadena, Calif.)
28. California State University (Berkeley and Los Angeles, Calif.)
29. Leland Stanford University (Palo Alto, Calif.)
30. Oregon State University (Eugene, Oregon)
31. Washington State University (Seattle, Wash.)

Special Schools of Recognized Standard

32. Art Institute (Chicago, Ill.)
33. Conservatory of Music (Boston, Mass.)
34. Art Students' League (New York, N. Y.)
35. American Academy of Dramatic Arts (New York, N. Y.)

Foreign Universities

Cambridge, Oxford (England); the Universities of Athens, Berlin, Bucharest, Budapest, Cairo, Calcutta, Geneva, Leiden, London, Madrid, Melbourne, Paris, Peking, Rome, Leningrad, Tokyo.

WORLD CAPITALS

Assignment: Choose one of the world capitals for the subject of a four-minute talk. Include in the outline and talk the importance of a capital city to a nation, general plan of the city and a description of the principal architectural structures, especially of the government buildings. Compare the city you have chosen with other cities of approximately equal size.

- | | |
|-------------------------------------|--------------------------------------|
| 1. Algiers, <i>Algeria</i> | 18. London, <i>British Empire</i> |
| 2. Athens, <i>Greece</i> | 19. Madrid, <i>Spain</i> |
| 3. Belfast, <i>Northern Ireland</i> | 20. Melbourne, <i>Australia</i> |
| 4. Belgrade, <i>Jugo-Slavia</i> | 21. Mexico City, <i>Mexico</i> |
| 5. Berlin, <i>Prussia</i> | 22. Moscow, <i>Russia</i> |
| 6. Brussels, <i>Belgium</i> | 23. Oslo, <i>Norway</i> |
| 7. Budapest, <i>Hungary</i> | 24. Ottawa, <i>Canada</i> |
| 8. Buenos Aires, <i>Argentina</i> | 25. Panama, <i>Panama</i> |
| 9. Cairo, <i>Egypt</i> | 26. Paris, <i>France</i> |
| 10. Constantinople, <i>Turkey</i> | 27. Peking, <i>China</i> |
| 11. Copenhagen, <i>Denmark</i> | 28. Prague, <i>Czecho-Slovakia</i> |
| 12. Delhi, <i>India</i> | 29. Rome, <i>Italy</i> |
| 13. Dublin, <i>Irish Free State</i> | 30. Stockholm, <i>Sweden</i> |
| 14. Edinburgh, <i>Scotland</i> | 31. Tokyo, <i>Japan</i> |
| 15. Geneva, <i>Switzerland</i> | 32. Vienna, <i>Austria</i> |
| 16. Honolulu, <i>Hawaii</i> | 33. Washington, <i>United States</i> |
| 17. Lisbon, <i>Portugal</i> | 34. Wellington, <i>New Zealand</i> |

THE WORLD'S GREAT ORATORS

(A Selected List)

Assignment: Choose one of the following orators of the world as the subject of a four-minute speech. Include in the outline and talk a definition of oratory, the age and country in which the orator lived, a short sketch of his life with emphasis laid upon the events leading to his career as an orator, his character, the occasions upon which he delivered his greatest orations, the general style of speech and composition, and your own opinion.

The list is arranged chronologically, thus giving a synopsis of the history of oratory. Orators living today of equal rank with those named may be added to the list and selected for the appreciation talks.

Greek

1. Pericles (B.C. 495?-429)
2. Demosthenes (B.C. 384?-322)

11. Gladstone, Wm. E. (1809-1898)

American

12. Henry, Patrick (1736-1799)
13. Clay, Henry (1777-1852)
14. Calhoun, John C. (1782-1850)
15. Hancock, John (1737-1793)
16. Hamilton, Alexander (1757-1804)
17. Jefferson, Thomas (1743-1826)
18. Garrison, Wm. L. (1804-1879)
19. Phillips, Wendell (1811-1884)
20. Webster, Daniel (1782-1852)
21. Sumner, Charles (1811-1874)

Roman

3. Cato (B.C. 234-149)
4. Cicero (B.C. 106-43)

European

5. Mazzini (1805-1872)
6. Kossuth (1822-1894)

English

7. Pitt, Wm. (Chatham) (1708-1778)
8. Fox, Charles James (1749-1806)
9. Pitt, William (1759-1806)
10. Burke, Edmund (1729-1797)

- | | |
|-----------------------------------|---------------------------------------|
| 22. Lincoln, Abraham (1809–1865) | 27. Willard, Frances E. (1839–1898) |
| 23. Beecher, Henry W. (1813–1887) | 28. Shaw, Anna H. (1847–1919) |
| 24. Choate, Rufus (1799–1859) | 29. Washington, Booker T. (1856–1915) |
| 25. Anthony, Susan B. (1820–1906) | 30. Wilson, Woodrow (1856–1923) |
| 26. Schurz, Carl (1829–1906) | |

Original orations. The definition of an oration as given in Webster's *International Dictionary* is, "An elaborate discourse, delivered in public, treating an important subject in a formal, dignified manner; especially, a discourse on some special occasion, as an anniversary, a celebration, or the like."

In every hamlet, town, or city, most of the following occasions are celebrated with public gatherings at which selected speakers give suitable orations. Any student, when he becomes an integral part of a community, may be called upon to make such an address; the practice here offered will serve him in good stead in a very practical and helpful way.

Assignment: Choose one of the following subjects for an original oration and include in your talk the origin of the day, the meaning and significance of the occasion, and the influence of the person or institution about whom the event is centralized. Before giving the oration, state to the class the occasion upon which you are supposed to deliver the oration, the time, whom you are supposed to be, and whom the audience is supposed to be. To carry out the actuality of the occasion other members of the class may serve as introducers, no student introducing more than one speaker; each introduction should be given in a formal manner in keeping with the bigness of the occasion.

ORIGINAL ORATIONS

Occasions

1. Admission Day (of your state)
2. Arbor Day
3. Armistice Day

4. Awarding diplomas
5. Constitution
6. City's Centennial
7. Centenary (some national or state event)
8. Decoration (Memorial) Day
9. Dedication of some building (city auditorium, library, high school)
10. Fire Prevention Day
11. Flag Day
12. French National Holiday (Fall of the Bastille)
13. Independence Day (Fourth of July)
14. Labor Day
15. Launching a boat
16. Laying a corner stone (see 9)
17. Lincoln's Birthday
18. Mother's Day
19. Navy Day (Roosevelt's birthday)
20. Opening a railroad
21. President's inauguration
22. Tercentenary of some international or national event
23. Thanksgiving Day
24. Unveiling a statue
25. Washington's Birthday

ROUND-THE-WORLD CRUISE

Assignment: Give four-minute (approximately) travelogues according to the itinerary as planned.

Include in the outline and talk a description of the principal points of interest of the locality visited (suggestions given in fine print), the costumes and dwellings of the inhabitants, the customs, including the means of transportation, the currency, the language, and the government of the people.

Give the talks, not as if you were a spokesman for a guidebook, but rather in the spirit of a personally conducted tour.

1. Arrangements for the cruise

(choice of steamship lines, fares, passports, and visés)

2. General itinerary

(map explanation of the length of cruise and distances between ports, "the lost day," climatic conditions)

3. The steamer
(size, tonnage, speed, and ship log, fuel, accommodations, entertainment and sports; embarkation from New York harbor)
4. Funchal — *Madeira*
(Terriero da Lucta and the carrinhos-domonte)
5. Gibraltar
(the Rocks of Gibraltar, the fort and mines, Europa Point, Linea)
6. Riviera — *France and Italy*
(Monaco, Nice, and Corniche Drive)
7. Rome — *Italy*
(art galleries, Roman Forum)
8. Naples — *Italy*
(monuments, Aquarium, Via Nazionale; excursions to Capri and Pompeii, and to Sorrento via Amalfi Drive)
9. Athens — *Greece*
(The Acropolis)
10. Constantinople — *Turkey in Europe*
(Mosque of Santa Sophia, Galata Tower)
11. Cairo — *Egypt*
(bazaars and museums; excursions to the Pyramids and the Sphinx at Gizeh, Tombs of the Caliphs)
12. Luxor — *Egypt*
(excursions to Temple of Karnak, Colossi of Memnon, Valley of the Dead, King Tut-ankh-amen's Tomb)
13. The Suez Canal and the Red Sea
14. Bombay — *India*
(Hindu Burning Ghats, Malabar Hill, Hanging Gardens, and Towers of Silence)
15. Colombo — *Ceylon*
(excursions to Mount Lavinia, Kandy, and the Botanical Gardens)
16. Calcutta — *India*
(Marble Palace, Black Hole of Calcutta, Kalighat Temple; excursions to Benares and Agra)
17. Rangoon — *Burma*
(Shwe Dagon Pagoda)
18. Padang — *Sumatra*
(volcanoes, exposition of native arts, rice barns)

WORLD PEACE

Assignment: Give a four-minute talk upon some world peace topic, including in the outline and talk a definition of peace, the ways of establishing peace *vs.* the causes for war, ways of enforcing right and justice, and progress towards universal and perpetual peace.

1. American Association for International Conciliation
2. America's part in the world peace movement
3. Arbitration and peace
4. Armistice Day
5. Conscription of property as a means of preventing war
6. Democracy and peace
7. Disarmament and world peace
8. Education and peace
9. Hague Tribunal, The
10. International Court of Arbitral Justice
11. International trade relations
12. Leaders towards peace
13. League of Nations and world peace
14. National security and peace
15. Newspapers and world peace
16. Paying war debts
17. Peace conferences
18. Peace *vs.* pacifism
19. Peace plan of Edward Bok, The
20. Peace plan of David Starr Jordan, The
21. Peace plan of Woodrow Wilson, The
22. Peace preparedness *vs.* war preparedness
23. Radio and world peace
24. Relation of the United States with other countries
25. Round-the-world cruises and world peace
26. War: its atrocities and horrors
27. Woman's part in the world peace movement
28. World peace *vs.* ammunition factories
29. World peace center, A
30. World University, A

CHARACTER BUILDING

Assignment: Give three-minute talks upon the following abilities, faculties, and qualities of character that are generally agreed to be essential

for true success. Include in the talk definitions of the terms used, with enlightening synonyms and antonyms, a comparison of the relative values of allied qualities, examples to illustrate the various points from life (school, home, city, business, society), or from literature (novels, drama, history, quotations), and general observations upon the importance of social ethics.

NOTE: Suggestions for the subject matter of the talks are given in the fine print.

1. Appreciation

(ways of expressing for gifts, favors, opportunities, friends; gratitude *vs.* ingratitude)

2. Assurance

(confidence in one's abilities and capabilities; assurance *vs.* self-pity)

3. Breadth of view

(broadening one's horizon through travel, reading, observation; interest in world problems *vs.* narrow circles of interest; cf. community spirit)

4. Courage

(cf. physical and moral; overcoming little and big fears)

5. Decision

(importance in all human relationships; combination of quickness and sureness in decision; decision *vs.* indecision and also impetuosity)

6. Efficiency

(definiteness; accuracy; ways of becoming more efficient; efficiency *vs.* carelessness and leaving things unfinished)

7. Enthusiasm

(importance in work and play; responsiveness; cf. spontaneity)

8. Frankness

(cf. tactfulness; cf. boldness; frankness *vs.* subterfuge)

9. Friendliness

(democratic sympathies *vs.* snobbishness or false aristocracy; power of making friends; looking for best in everybody)

10. Generosity

(in thought, word, action; true *vs.* false generosity; commendation *vs.* condemnation; sympathy *vs.* criticism)

11. Honor and honesty

(in thought, word, action; principle *vs.* policy; social truthfulness; keeping confidences; paying one's debts; fair play in sports)

12. Humility and simplicity

(humility *vs.* pride, boastfulness, self-glorification, criticism, conceit, cynicism; simplicity *vs.* ostentation and affectation)

13. Humor

(importance in business and social activities; cf. wit and humor; cleverness *vs.* dullness and sluggishness)

14. Initiative

(importance in all walks of life; cf. self-reliance)

15. Joyousness

(cf. joy and happiness; optimism *vs.* pessimism; right kinds of pleasures; joys of the open; value of play)

16. Kindness to animals

(humaneness *vs.* cruelty of all kinds)

17. Loyalty

(to state, city, school, friends, family, and one's self)

18. Obedience to law

(liberty and freedom *vs.* license and mob rule; true self-government; thoughtfulness *vs.* recklessness; impartial nature of justice)

19. Order and system

(the means of establishing and maintaining; how related to thinking; importance of being neat and well-groomed)

20. Originality

(value of inventiveness; cf. talent and genius; originality *vs.* limiting one's self and also imitation.)

21. Perseverance

(patience *vs.* impatience; persistence; habit of completing undertakings)

22. Progressiveness

(importance to community; true ambition; growth *vs.* stagnation and retrogression)

23. Punctuality

(promptness in keeping appointments; ready action *vs.* procrastination).

24. Reciprocity

(fairest and most helpful basis for social relationships; inclusiveness *vs.* exclusiveness)

25. Refinement

(in feeling, taste, manners, and ideas; interest *vs.* curiosity; reserve *vs.* boldness)

26. Responsibility

(opportunities for developing; trustworthiness; executive ability; reliability under all conditions; self-reliance; independence *vs.* borrowing)

27. Self-control

(in everyday affairs and in emergencies; poise; self-discipline; self command *vs.* flightiness; patience *vs.* irritability)

28. Sincerity

(social truthfulness; sincerity *vs.* catering to popularity, flattery, deceit, and "gush")

29. Thrift

(importance to individual and to community: cf. generosity; thrift *vs.* wastefulness; economy *vs.* parsimony and frugality)

30. Versatility

(developing all of one's abilities; power of doing many things equally well)

*Supplementary References**Addresses and Orations* (collections):

Blackstone, Harriet	<i>The Best American Orations</i>
Brewer, David	<i>The World's Best Orations</i>
Fulton and Trueblood	<i>British and American Eloquence</i>
O'Neill, J. M.	<i>Modern Short Speeches</i>
Winter, I. L.	<i>Public Speaking</i>

See authors' collections, as; Abraham Lincoln's Complete works.

Air, Land, and Sea:

Abbot, Charles G.	<i>Everyday Mysteries</i>
Collins, F. A.	<i>The Book of Stars</i>
Darwin, G. H.	<i>The Tides</i>
Loomis, F. B.	<i>Field Book of Common Rocks and Minerals</i>
Hornaday, W.	<i>Tales from Nature's Wonderland</i>
Martin, Martha E.	<i>The Ways of the Planets</i>
Newcomb, S.	<i>Astronomy for Everybody</i>
Singleton, Esther (ed.)	<i>The Story of the Universe</i> (4 vols.)
Van Wagenen, T. T.	<i>Beacon Lights of Science</i>
Ward, J. J.	<i>Some Nature Biographies</i>

Americanism:

Breckinridge, S. P.	<i>New Homes for Old</i>
Carpenter, E. J.	<i>The American Advance</i>
Griscom, E., Jr.	<i>Americanization</i>

Gulick, Sidney L.	<i>American Democracy and Asiatic Citizenship</i>
Husband, J. J.	<i>America at Work</i>
Kellor, F. A.	<i>Straight America</i>
Latane, J. H.	<i>America as a World Power</i>
Panunzio, C. M.	<i>The Soul of an Immigrant</i>
Riis, Jacob	<i>The Making of an American</i>
Roosevelt, Theodore	<i>American Ideals</i>
Stead, W. T.	<i>The Americanization of the World</i>
Steiner, Edward A.	<i>From Alien to Citizen</i>
Wood, Cooper, and Rice	<i>America's Message</i>

Animals: Their Homes and Habits:

Beard, J. C.	<i>Curious Homes and Their Tenants</i>
Coupin and Lea	<i>The Romance of Animal Arts and Crafts</i>
Elliot, W. C.	<i>Birds of the Pacific Coast</i>
Fernald, J. H.	<i>The Life of the Spider</i>
Hazlett, Watson, and Vines	<i>Living Animals of the World</i>
Hornaday, W. T.	<i>The Minds and Manners of Wild Animals</i>
Hudson, W. H.	<i>Birds in Town and Village</i>
Long, W. J.	<i>Secrets of the Woods</i>
Robinson, J. A.	<i>Secrets of Animal Life</i>
Roosevelt, Theodore	<i>The Wilderness Hunter</i>
Seton, Ernest Thompson	<i>Wild Animals I Have Known</i>
White, Stewart Edward	<i>The Rediscovered Country</i>
Wright, Mabel O.	<i>Four-footed Americans</i>

Architectural Structures:

Caffin, C. H.	<i>How to Study Architecture</i>
Fergusson, James	<i>A History of Architecture</i>
Fletcher, Banister	<i>A History of Architecture</i>
Kidder, F. E.	<i>The Architects' and Builders' Handbook</i>
Singleton, Esther (ed.)	<i>Historic Buildings</i>
_____	<i>Romantic Castles and Palaces</i>
_____	<i>Turrets, Towers, and Temples</i>
_____	<i>Wonders of the World</i>
Statham, H. H.	<i>Architecture for General Readers</i>

Magazines: The Architectural Record, The Architectural Forum, Architect.

Arts and Artists:

Caffin, C. H.	<i>How to Study Pictures</i>
_____	<i>American Masters of Paintings</i>
Cox, Kenyon	<i>Old Masters and New</i>

Jacobs, Michel	<i>The Art of Color</i>
Magonigle, Harold	<i>Nature, Practice, and History of Art</i>
McSpadden, J. W.	<i>Famous Painters of America</i>
Poore, H. R.	<i>Pictorial Composition</i>
Rose, G. B.	<i>The Meaning of Pictures</i>
Singleton, Esther (ed.)	<i>Great Pictures</i>
Sturgis, Russell	<i>The Appreciation of Pictures</i>
Taft, Lorado	<i>The History of American Sculpture</i>
Turner, Percy M.	<i>The Appreciation of Painting</i>
Van Dyke, John	<i>How to Judge a Picture</i>
—	<i>Masters in Art (Illustrated Monographs)</i>

Capital and Labor :

See Card Catalogue and Readers' Guide for cross references ; as Capital Economics, Labor, Money, Monopolies, Profit, Trusts, and Wealth.

Character Talks :

Barrie, J. M.	<i>Courage</i>
Cabot, Ella L.	<i>Everyday Ethics</i>
Cabot, Richard C.	<i>What Men Live By</i>
Canby, Henry S.	<i>Everyday Americans</i>
Gauss, Christian	<i>Through College on Nothing a Year</i>
Marden, Orison S.	<i>Making Yourself</i>
Roosevelt, Theodore	<i>Realizable Ideals</i>

Citizenship :

Bartlett, Dana W.	<i>The Better Country</i>
Bryce, James	<i>Hindrances to Good Citizenship</i>
—	<i>Promoting Good Citizenship</i>
Dunn, A. W.	<i>The Community and the Citizen</i>
Evans, F. N.	<i>Town Improvement</i>
Fowler, N. C., Jr.	<i>How to Obtain Citizenship</i>
Gauss, Christian	<i>Democracy To-day</i>
Greenlaw, Edwin	<i>Builders of Democracy</i>
McCall, S. W.	<i>The Liberty of Citizenship</i>
Roosevelt, Theodore	<i>Americanism and Others</i>
Root, Elihu	<i>Addresses on Government and Citizenship</i>
—	<i>The Citizen's Part in Government</i>
Sparks, Frank M.	<i>Government as a Business</i>
Tufts, James H.	<i>The Real Business of Living</i>

City Planning :

Evans, F. N.	<i>Town Improvement</i>
Fassett, Charles M.	<i>Assets of the Ideal City</i>

Howe, F. C.

European Cities at Work

Koester, Frank

The Modern City and Its Problems

McVey, F. L.

Modern City Planning and Maintenance

Nolen, John

The Making of a Town

Robinson, Charles M.

City Planning

Zueblin, Charles

Modern Civic Art

American Municipal Progress

Colleges and Universities:

Crawford, Mary C.

The College Girl of America

Ewer, Bernard C.

College Study and College Life

Gambrill, Bessie L.

College Achievement and Vocational Efficiency

Hyde, W. D.

The College Man and the College Woman

Rice, Richard, Jr.

College and the Future

Slosson, Edwin E.

Great American Universities

Thwing, C. F.

Universities of the World

See college catalogues.

Contemporary Men and Women of Achievement:

Adams and Foster

Heroines of Modern Progress

Antin, Mary

The Promised Land

Bennett, Helen C.

American Women in Civic Work

Bolton, Sarah K.

Lives of Girls Who Became Famous

—

Lives of Poor Boys Who Became Famous

Bok, Edward

The Americanization of Edward Bok

Boynton, Percy H.

Some Contemporary Americans

Darrow, Floyd L.

Masters of Science and Invention

Faris, John T.

Men Who Conquered

Forbes, B. C.

Men Who Are Making America

Gilbert, Ariadne

More than Conquerors

Gribble, F.

Woman in War

Husband, Joseph

Americans by Adoption

Mozans, H. J.

Women in Science

Moffett, Cleveland

Careers of Danger and Daring

Parkman, Mary R.

Fighters for Peace

—

Heroines for Peace

Tappan, Eva M.

Heroes of Progress

Towers, W. K.

Masters of Space

Washington, Booker T.

Up from Slavery

Wildman, Edwin

Famous Leaders of Industry

Games and Sports:

Bancroft and Pulvermacher	<i>Handbook of Athletic Games</i>
Camp, Walter	<i>College Sports</i>
Wood, Eric	<i>The Outdoor Boy</i>

House: Building and Furnishing:

Adler, Hazel H.	<i>The New Interior</i>
DeWolfe, Elsie	<i>The House in Good Taste</i>
Fales, Winnifred	<i>A Simple Course in Home Decorating</i>
Holloway, Edward S.	<i>The Practical Book of Furnishing the Small House and Apartment</i>
Jakway, Barnard	<i>The Principles of Interior Decoration</i>
Kellogg, Alice M.	<i>Home Furnishings</i>
McClure and Eberlin	<i>House Furnishings and Decorations</i>
Morse, Frances C.	<i>Furniture of the Olden Time</i>
Parsons, Frank A.	<i>Interior Decoration</i>

See references under architecture.

Consult furniture dealers and interior decorators.

Industries:

Bishop and Keller	<i>Industry and Trade</i>
Cochrane, Charles H.	<i>Modern Industrial Progress</i>
Mills, James C.	<i>Searchlights on American Industries</i>
Rocheleau, W. F.	<i>Great American Industries</i>
Smith, William C.	<i>The Business of Farming</i>
Whitbeck, R. H.	<i>Industrial Geography</i>

Internationalism:

Beard, Charles A.	<i>Cross Currents in Europe To-day</i>
Bryce, James	<i>International Relations</i>
Hart, Albert B.	<i>The Monroe Doctrine</i>
Hobson, J. A.	<i>International Trade</i>
Jordan, David Starr	<i>Democracy and World Relations</i>
Latane, John H.	<i>From Isolation to Leadership</i>
Stoddard, L.	<i>The Rising Tide of Color</i>

Inventions and Discoveries:

Berry, W. H.	<i>Aircraft in War and Commerce</i>
Cochrane, C. H.	<i>The Wonders of Modern Mechanism</i>
Cressy, Edward	<i>Discoveries and Inventions of the Twentieth Century</i>
Ives, F. W.	<i>Home Conveniences</i>
Lescarbours, A. C.	<i>Radio for Everybody</i>

McFee, Inez N.	<i>Stories of American Invention</i>
Parkman, Mary R.	<i>Conquests of Invention</i>
Rothafel and Yates	<i>Broadcasting; Its New Day</i>
Williams, Archibald	<i>The Romance of Modern Exploration</i>

Music and Musicians:

Brower, Harriette	<i>Story-Lives of Master Musicians</i>
Elson, L. C.	<i>Great Composers and Their Works</i>
—	<i>The History of American Music</i>
Faulkner, Anne S.	<i>What We Hear in Music</i>
Goepp, P. H.	<i>Symphonies and Their Meaning</i>
Hamilton, C. G.	<i>Music Appreciation</i>
Lahee, Henry C.	<i>Famous Musicians of To-day and Yesterday</i>
Landormy, Paul	<i>A History of Music</i>
Pratt, Waldo S.	<i>The History of Music</i>
Rolland, R.	<i>Musicians of To-day</i>
Tapper and Goetshius	<i>Essentials in Music History</i>

Magazines: Musical America, Musical Courier, and Music.

Processes:

Howe, H. E. (ed.)	<i>Chemistry in Industry</i>
Tower, W. S.	<i>The Story of Oil</i>
Tresslen, D. K.	<i>Marine Products of Commerce</i>

See references under industries.

Travel:

Franck, Lena M.	<i>Working My Way around the World</i>
Holmes, Burton	<i>Lectures (10 vols.)</i>
Hungerford, Edward	<i>Planning a Trip Abroad</i>
James, George Wharton	<i>Our American Wonderlands</i>
Johnson, Clifton	<i>What to See in America</i>
Kipling, Rudyard	<i>From Sea to Sea</i>
Shackleton, Robert	<i>The Book of Boston</i>
—	<i>The Book of New York</i>
—	<i>The Book of Washington</i>
Singleton, Esther (ed.)	<i>Historic Landmarks of America</i>
Stoddard, J. L.	<i>Lectures (10 vols.)</i>
Tomlinson, Everett T.	<i>Places Young Americans Want to Know</i>
Underwood, John J.	<i>Alaska; An Empire in the Making</i>

Magazines: Asia, The National Geographic, and Travel Pamphlets of the steamship companies.

Vocations:

Adams, Elizabeth K.	<i>Women Professional Workers</i>
Allen, F. J.	<i>A Guide to the Study of Occupations</i>
Brewer, John M.	<i>The Vocational Guidance Movement</i>
Brewster, E. T.	<i>Vocational Guidance for the Profession</i>
Davis, J. B.	<i>Vocational and Moral Guidance</i>
Dickson, Marguerite	<i>Vocational Guidance for Girls</i>
Ernest, Clayton H.	<i>What Shall I Be</i>
Filene, Catherine	<i>Careers for Women</i>
Gilbert, Eleanor	<i>The Ambitious Woman in Business</i>
Hoerle and Saltzberg	<i>The Girl and Her Job</i>
Jackson, William M.	<i>What Men Do</i>
Leake, Albert H.	<i>Vocational Education for Girls and Women</i>
McKinney and Simmons	<i>Success through Vocational Guidance</i>
Parsons, Frank	<i>Choosing a Vocation</i>
Perkins, Agnes F.	<i>Vocations for the Trained Woman</i>
Richards, Claude	<i>The Man of Tomorrow</i>
Richardson, Anna S.	<i>The Girl Who Earns her Own Living</i>
Weaver, E. W.	<i>Building a Career</i>
Weaver and Byler	<i>Profitable Vocations for Boys</i>

CHAPTER XVII

IMPROMPTU SPEAKING

Opinion in good men is but knowledge in the making. — MILTON

Impromptu speaking and its value. The ability to speak at a moment's notice upon almost any subject is well worth cultivating.

Do not let the phrase *impromptu speaking* alarm you. This term does not mean that the talks shall be given without any previous thought whatsoever, nor that they are to be constructed out of thin air. Impromptu speaking is based primarily upon personal observations, reading, and reflection, and your talks will be successful in proportion to your experience along these lines. Webster gave his famous reply to Hayne both impromptu and extempore. Hayne had feared the reply Webster would make, and had stated that Webster would be able to sleep on his (Hayne's) speech, and Webster, at the beginning of his reply stated, — "The honorable member complained that I had slept on his speech. But if it be meant, by sleeping up on his speech, that I took time to prepare a reply to it, it is quite a mistake. I did sleep on the gentleman's speech, and slept soundly." In other words, Webster had been indirectly preparing the speech for many years, in fact, during all of his educational experiences.

The value of impromptu speaking consists in being able to talk from personal observations and reflections, choosing the words as one proceeds.

At first, your impromptu talks may be relatively short ; but you will be able to think more clearly, and to speak with greater fluency, as you make the most of every opportunity to speak in public.

Suggestions for the giving of impromptu talks: The general subject, — city, state, national, or international affairs, — should be announced to the class a

week previous to the day set for the talks in order that the students may widen their knowledge concerning topics that are likely to be placed under that heading. Let the specific topics be placed on quarter-sheets of foolscap and let the students draw the slips of paper. The student should be given about three minutes to collect his thoughts and to make a little mental outline consisting of a brief introduction, two or three main points for the body of the talk, and a few words in conclusion.

TOPICS FOR IMPROMPTU TALKS

STUDENT ACTIVITIES

Assignment: Give a two-minute impromptu talk upon any of the following topics which you may "draw." Include in the talk the kind of organization, the object, the membership, personal achievements or accomplishments, the relation to the school and to the self-government of the school.

Athletics

1. Baseball team
2. Basketball team
3. Football team
4. Gym club (girls')
5. Gym club (boys')
6. Reserve Officers' Training Corps (R. O. T. C.)
7. Tennis club

Technical societies

17. Commerce club
18. Chemistry society
19. Open forum
20. Engineering society
21. Mining society

Literary and musical projects and organizations

8. Band
9. Debating club
10. Dramatic club
11. French club (or any language club)
12. Orchestra
13. Literary society of the school
14. Press or scribblers' club
15. School annual
16. School weekly or monthly

Self-government organizations

22. Associated student-body organization
23. Board of finance
24. School bookstore
25. Custodian
26. Fire brigade
27. Girls' league
28. Boys' league

Honorary organizations

29. Scholarship society
30. All-star athletics

CITY AFFAIRS

Assignment: Give a two-minute impromptu talk upon one of the following topics that pertain to your city.

1. Art gallery
2. Better homes
3. Burying all wires
4. City-manager plan
5. Civic auditorium
6. Civic-center plans
7. Community theaters
8. Comparison of our city with other cities
9. Cultivation of vacant lots
10. Employment bureau
11. Fire prevention and protection
12. Library
13. Music
14. Motorization of city traffic
15. New buildings
16. Newspapers
17. Our Chamber of Commerce
18. Pavements of our city streets
19. Parks
20. Police protection
21. Sign-board regulations
22. Subways
23. Traffic regulations
24. Union railroad station
25. Water supply

STATE AFFAIRS

Assignment: Give a two-minute impromptu talk upon one of the following topics that pertain to your state.

1. Anti-vivisection laws
2. Community property laws
3. Comparison of your state with other states
4. Educational advantages
5. Forestry reclamation
6. Fruits and fruit growing

7. Good roads movement
8. Governor and his administration, The
9. Labor strikes within last decade
10. Men of note
11. Military and naval protection
12. Place of our state in international sports
13. Reclamation of arid lands
14. Referendum, initiative, and recall
15. Scenic points of interest
16. State legislature : personnel and recent legislation
17. Tourists
18. Universities : state and endowed
19. Women of note
20. Writers of note

AFFAIRS OF OUR NATION

Assignment: Give a two-minute impromptu talk upon one of the following topics that pertain to the United States.

1. Air-mail service
2. American Legion : purpose and accomplishments
3. Army : size and importance
4. Automobiles : influence in development of country
5. Coastwise steamship lines
6. Congress : present session
7. Daylight-saving regulations
8. Disarmament
9. Forestry : protection and reforestation
10. Income tax : operation of
11. Indians : treatment of
12. Inheritance-tax law : operation of
13. Mexico : our relations with
14. National defense : extent and adequacy
15. National highways
16. Navy : power and importance
17. Oil production and consumption in the United States
18. Panama canal
19. President's administration at the present time
20. Prohibition : enforcement of the Eighteenth Amendment and results

21. Retrenchment in National Government expenses
22. Rural life in America
23. South America : trade relations with
24. Unemployment : methods of overcoming
25. Woman suffrage : effects of the Nineteenth Amendment

INTERNATIONAL AFFAIRS

Assignment: Give a two-minute impromptu talk upon one of the following topics that pertain to International Affairs.

- ① Airplane flights : transoceanic
- ② Canals of the world : location and importance
3. China : success of the republic
- ④ Disarmament of nations
5. Discovery and exploration of North and South Poles
6. England and South Africa : present status
7. England and India : present status
8. England and her various colonies : present status
9. Japan : democratic tendencies
10. Japanese situation
11. Labor situation
12. Oil : production and consumption in various countries
13. Olympic Games : where held and international importance
14. Prohibition : comparative progress in various countries
- ⑤ Radio : influence in affairs of the world
16. Russia : present condition
17. Travel : benefits of world travel
18. Universal language : possibilities and probabilities
19. War debts : amounts and prospect of payment
20. West and East : comparison in progress and civilization
21. Weights and measures : world standardization
22. Woman suffrage : comparative progress in various countries
23. World Commerce
24. World Court
25. World peace : possibilities and probabilities

IS THE WORLD PROGRESSING?

Assignment: Give short impromptu talks upon the following topics. These topics are general in character, but purposely so because they offer opportunities for the expression of individual opinions regarding questions

about which all public-spirited persons are thinking. Include in the talk a definition of the word *progress*, several illustrations that will substantiate your statements in regard to your topic, and the relative importance of the special phase of world interest.

In art

1. Architecture
2. Art
3. Drama
4. Acting
5. Music
6. Painting
7. Sculpture

In industry

8. Business management
9. Economics
10. Public finances
11. Relationship of capital and labor
12. System and order

In intellectual achievements

13. Education
14. Journalism
15. Literature
16. Use of better English

In social relationships

17. Chivalry and courtesy
18. Home life
19. Recreations
20. Health
21. Philanthropy
22. Community spirit and enterprises

IMPROMPTU DISCUSSIONS

Assignment: With the members divided into sets of two, or in round-table fashion (see page 249), let the class discuss the following subjects involving comparisons.

1. Autoists *vs.* pedestrians
2. City life *vs.* country life
3. College education *vs.* business experience
4. Chivalry yesterday *vs.* chivalry today
5. Coöperation *vs.* competition
6. Democracy *vs.* autocracy
7. Eating to live *vs.* living to eat
8. Education from books *vs.* education from experiences
9. "The big frog in a little pond" *vs.* "The little frog in a big pond"
10. Idle rich *vs.* idle poor
11. Instinct in animals *vs.* reason
12. Knowledge *vs.* wisdom
13. Leisure *vs.* idleness

14. Might is right *vs.* right is might
15. Music *vs.* "jazz"
16. Open shop *vs.* closed shop
17. Power of pen *vs.* power of sword
18. Physical courage *vs.* moral courage
19. Patience *vs.* laziness
20. Sentiment *vs.* sentimentality
21. Service *vs.* ambition
22. Smoking *vs.* non-smoking
23. Stage *vs.* screen
24. Talent *vs.* genius
25. Working for money *vs.* working for service

CHAPTER XVIII

SHORT SPEECHES FOR SPECIAL OCCASIONS

Education is not a mere operation; it is a coöperation. — GEORGE HERBERT PALMER

Preparation. Speeches for special occasions require adequate preparation. They are necessarily brief, but they should none the less be individual in character. Even though you may feel that you are especially talented in giving impromptu talks, you would do well to think out beforehand something that is appropriate and different, and that at the same time will include all the statements that the occasion demands.

You may be prompted to say things that you had not planned to say and perhaps improve upon your outline, but, at least, you will have some method of procedure upon which you can rely.

When giving the speeches for the imaginary special occasions, be sure that you make clear to the class who you are supposed to be, who they are supposed to be, and the name of the event that is supposed to be taking place.

Platform courtesy. As host, the chairman should endeavor not only to set at ease the speaker and the audience but to establish the friendliest of relationships between them.

When entering upon the platform, the chairman may, or may not, precede the speaker. A gentleman always allows the lady — whether chairman or speaker — to precede him and always waits for her to be seated before he takes his seat.

All arrangements for the program and the dismissal of the audience should be made beforehand so that the chairman will not find it necessary to disturb the speaker by whispered conferences with messengers sent with notices to the platform.

During the introduction, the speaker or reader should give his

undivided attention to the chairman ; during the address the chairman should give his undivided attention to the speaker. If either chairman or speaker allows his glance to wander hither and yon, or perhaps looks over papers he may have with him, he is more than likely to disturb the audience and even make them restless.

If the speaker or reader drops a paper or something needed in his speech or interpretation, the chairman should not feel that he is interrupting the speech by picking up the article. In fact, a feeling of expectancy or uneasiness on the part of the audience would undoubtedly result if this little act of courtesy were not extended to the speaker. A seeming rudeness on the stage is amplified in proportion to the size of the room and the importance of the occasion. Therefore, the manner of the one extending the courtesy should be such that the audience is aware not only of the courtesy, but of the responsive word of appreciation.

Announcements. To arouse interest in the announcement of a school event requires a sincere enthusiasm that is contagious. Such a speech must of necessity be selfless, — the speaker remembering that the event or artist is of far greater interest to the audience than he is, and that the service he is rendering the school as well as the success of the entertainment is of greater importance than his popularity. The prospective attendance at the event is of the utmost concern, and the speaker must remember that he has come before his audience only to give necessary information and to arouse interest in order that he may augment appreciation for and attendance at the event.

An announcement of a students' affair should include :

Name of event and its importance

Date, time, and place

If a game, names of principal participants

If a play, names of principal members of the cast with a brief sketch of the plot of the play, not divulging its outcome.

An announcement of an artist recital should include :

Date, time, and place

Name of artist and names of those assisting

Reputation of artist

Educational value of event

Price of tickets (reserved and unreserved)

Place where tickets may be purchased

Assignment: Assume that you are an officer of the student body and announce a coming school event; for example :

- (1) A football game Presentation of a class play or a school opera
 A baseball game Publication of the school annual
 A debate
- (2) An artist recital that is to take place in the school ; for example :
 A dramatic reading A lecture or course of lectures
 A musicale

Introductions. Speeches of introduction should be brief and to the point. The fact that an audience assembles to hear the speaker of the day and not the one introducing him is satirically illustrated in the following newspaper item :

“Ladies and gentlemen,” said the chairman of the evening, “in a few minutes I shall introduce the gentleman who is to address you. It is not my function to deliver a speech at this time, but I shall just use up five or ten minutes so that you may know how good a speech you would have had to listen to were I the speaker and he the chairman.”

An introduction should include the following points :

The occasion

Name and subject of the speaker

The achievements of the speaker

As soon as he has given this necessary information to the audience in some tactful and gracious way, the introducer should conclude with some phrase like the following : “ It is my honor (or privilege, or pleasure) to introduce to you ———.” Never should he say “ It is my duty — ! ” And as far as possible, he should avoid all threadbare expressions like “ We have with us today ——— ” and “ Next on our program,” etc. He should endeavor to give distinctiveness and individuality to each speech of introduction.

As a host greets his guests by name, the chairman, in his opening

remarks usually addresses the audience with some phrase like "Members of the faculty and fellow students" or "Ladies and gentlemen." He should be watchful that he does not employ such tactless expressions as "Ladies and gentlemen, and friends."

If the person introduced is well known, the chairman usually refrains from giving the name until the close of the introduction; for when the name of a renowned person is pronounced, an audience invariably claps as an indication of their anticipatory appreciation of the forthcoming speech and this applause should not be interrupted by further remarks of the introducer. If, on the other hand, the person introduced is not well known, the introducer should give the name towards the beginning of his remarks in order that the audience may be apprised of whom the remarks are being made. Even so, as he steps back and bows slightly to the speaker as a sign that the floor belongs to the latter, the chairman, as his final word, should repeat the speaker's name.

If a lady is introducing a gentleman, the custom is for the gentleman to rise and stand at the side of his chair when the lady rises and steps forward to give the introduction. If a man is introducing another man, the one being introduced usually does not rise until his name is pronounced for the final time.

The person introduced should bow slightly in acknowledgment of the introduction, addressing the chair before he comes forward. — "Mr. Chairman," "Mr. President," "Madam Chairman," "Madam President," or, if the words of introduction warrant, summarizing his term of address and his appreciation by a sincerely expressed "Thank you." He then turns to the audience with some title of address.

If possible, he should open his remarks with words answering the introduction, avoiding any time-worn expression such as, "It gives me great pleasure to look into your bright and smiling faces." Cyrus Northrup, a former president of one of the middle-western universities, was exceptionally clever in repartee, and once, when he was introduced by Chauncey Depew as "the cyclone of the West," replied in his opening remarks, "Mr. Depew's reference to me as the cyclone of the West is accepted as coming from a

reliable source, as we all recognize the chairman of the evening as our greatest authority on winds!"

The introducer and the one being introduced should give undivided attention to whichever one is addressing the audience. Each speaker owes it to the other to assist in focusing the attention of the audience upon the remarks of the person who is speaking.

The chairman, in behalf of the audience whom he represents, usually gives at the conclusion of the visitor's speech a few words of appreciation to the speaker. Under no circumstances should the chairman feel it incumbent upon himself to summarize the speaker's remarks and thus perhaps give an anticlimax to a very good and appropriate speech. A chairman's introduction should be brief and his closing remarks should be even briefer.

Assignment: The class will divide itself into groups of two's, arranging definitely which is to be the introducer and which the speaker-visitor. The two students should sit upon the platform as if before a large audience. In response to the introductory remarks of the student chairman, the student-speaker may step forward and give a few responsive remarks as if spoken by some person of note.

Nominations. A nominating speech should be short and to the point. The nominator should not call attention to himself in any way, rather should he make every effort to accentuate the abilities and efficiency of the candidate whom he has the privilege of nominating.

A nominating speech should cover the following points:

The office: name, purpose, and requirements

The candidate: name; previous experience; abilities (executive or administrative, speaking abilities, scholarship); essential qualities of character (earnestness, faithfulness, willingness to work, coöperativeness)

If the person to be nominated is well known, his name ordinarily should be given last; if he is not well known, it is advisable that his name be given first and repeated at the end of the nominating talk. Some such phrase, as "And it is with confidence (assurance or trust) in his ability and efficiency that I nominate S———D ——"

given at the very end of a nominating speech tends to arouse appreciative interest in the one nominated.

Sometimes it happens in a small or informal organization that a person upon being nominated immediately rises to nominate someone else. It is needless to say that this action — even if offered with the best of intentions — is not in good taste.

Assignment: Each student will prepare and give to the class a nominating speech, nominating some fictitious person for a definite school office.

Campaign speeches. A student who has been nominated for one of the leading offices of the school usually gives a short campaign speech before the voting organization whom he desires to serve. This custom is most commendable, for it not only gives the student voters an opportunity to observe the stage deportment and speaking abilities of their prospective president, but it also affords the candidate an opportunity to outline his platform and plans for the organization. The one who gives a campaign speech should be most impersonal in his remarks, avoiding all tendencies towards the "I" and "me" habit.

Assignment: Assume that you have been nominated for the office of president or vice president of the student-body organization and give a campaign speech, outlining your platform and plans for the organization.

Installation or inauguration speeches. The student who is elected to the presidency of an organization is usually expected to give a brief speech of acceptance of the office and the incumbent duties.

Assignment: Assume that you have been elected to the office of the president of the student body. Give a short speech upon being presented with the insignia of office — the gavel — and tell the student voters of your appreciation of the election and also inform them of your definite intentions and plans for your term of office.

Presentation and acceptance speeches. Let sincerity and graciousness characterize your speeches of presentation and of acceptance. If you are the giver — whether in behalf of an organization or in your own behalf — indicate by both words and manner the

keenest appreciation for the prowess or service of the person to whom you are presenting the gift. If you are the person who is receiving the gift, let your manner indicate the fullest appreciation for the giving, the giver, and the gift. You should seem neither too eager for the gift nor too indifferent regarding it. Look at the person presenting the gift rather than at the object that is being presented. Not infrequently a person looks at the promising gift with eager eyes as if he were a cat watching for a mouse to come out of its hole! After the gift has been received, however, the recipient should show appropriate appreciation for its value. Words of appreciation should be said both at the opening and at the close of an acceptance speech.

If you are giving your speech of presentation at the end of a term of office, be sure to include good wishes for the future of the recipient.

A speech of presentation should include :

- Name of person and the service he has rendered
- Name and significance of the gift
- Reason for giving, or commendation of recipient's service

A speech of acceptance should include :

- Appreciation of gift and also of coöperation
- Best wishes for success

Assignment: The class may divide itself into groups of two's, one of the students giving a speech of presentation and the other student giving a speech of acceptance. Assume that the gift is with you on the platform and that the special audience is before you.

Suggestions:

Gift to an individual

- books
- gavel
- medal
- prize
- trophy

Gift to school in behalf of a class

- coin collection
- fountain
- stage curtains
- picture or statue
- set of stage chairs

Honor gifts to groups of students

- medals
- pins

Welcome and farewell speeches. Speeches of welcome and of farewell should be brief and at the same time full of heartfelt meaning, the spirit with which they are given being of greater importance than the words. The contents of these speeches naturally vary with the occasion; but for the most part, these occasional speeches contain mention, either directly or indirectly, of certain specific points.

A speech of welcome may include the following :

- A few cordial words of greeting
- Who the guests are and whence they come
- Who the hosts are and what the organization they represent
- The significance of the occasion
- Anticipation of pleasurable association in a common activity or cause

A speech of farewell may include mention of the following points :

- A few sincere words of regret for the approaching separation
- Names of the persons departing, and the places to which they are going
- The significance of the organization they represent
- Appreciation of association or comradeship in a common cause
- Meaning of the word *farewell* (*memory, regret, or good-by*)
- Good wishes for those leaving (or, for those remaining)

Assignment: 1. Assume that you are the president of one of the larger school organizations and in its behalf welcome the entering students of the freshman class; or, assume that you are the mayor of your city, the president of a college, or the governor of your state, and give a short speech of welcome to a group of persons, as, for instance, a convention.

2. Assume that you are the president of the senior class and in behalf of your class say a few words of farewell to the school.

Toasts and banquets. A banquet is a complimentary feast and embodies a spirit of good fellowship.

A banquet planned according to one of the following suggestions should prove successful.

Patriotic or all-American banquet

Subjects for toasts, the speakers representing the governors of the different states of the union :

Our Flag	Our Round-the-World Fliers
The Statue of Liberty	Our Army
The Eagle	Our Navy
Our Peacemakers	Our President etc.

International or peace banquet

The toastmaster may represent the President of the United States and the guests impersonate diplomatic consuls from the various foreign countries. The toasts should be given in English but with an accent according to the nationality of the speaker and should show the relationship of the country represented and the United States. At the conclusion of each toast there should be expressed a sincere desire for a more harmonious and amicable relationship among the several nations.

Assignment: The class may arrange to have a mock banquet in the recitation period with table, place cards, flowers, speeches, and all things except the food. This mock banquet should be centered about one main idea that enables the toastmaster to introduce the various speakers in distinctive ways, and serves to centralize the interest of all gathered around the table.

Toasts may be witty; they may be filled with sentiment, they may be given in rhyme or in prose, but without exception they should be original and to the point. A banquet to be a success should be filled with surprises; it is well for the committee in charge to keep silent about the arrangements.

The one giving the toast should remember that the person or organization being toasted should be in the foreground and himself in the background. Before beginning his toast he should address the toastmaster as "Mr. Toastmaster," and the other guests with some expression of comradeship; for example: "Fellow students," "Fellow citizens," "Confrères," "Compatriots," "Colleagues," or "Ministers Plenipotentiary of the World."

PLATFORM-SPEAKING REQUIREMENTS

(A summary)

1. Thought
 - (1) Ideas : *varied and adequate*
 - (2) Continuity : *clear and logical*
2. Delivery
 - (1) Breathing : *deep, controlled, and rhythmical*
 - (2) Enunciation : *distinct and finished*
 - (3) Expression : *forceful and convincing*
 - (4) Pausing : *thoughtful and free from "and-a"*
 - (5) Platform deportment : *poised and courteous*
 - (6) Pronunciation : *correct and pure*
 - (7) Relation with audience : *direct and sincere*
 - (8) Tempo : *well regulated (neither too fast nor too slow)*
 - (9) Voice : *resonant, flexible, and free*
3. Speech composition
 - (1) Grammatical usage : *correct and standard*
 - (2) Vocabulary : *copious and discriminating*
 - (3) Sentence structure : *varied and coherent*
 - (4) Arrangement of subject matter (outline)
 - Introduction ($\frac{1}{7}$) : *brief and effective*
 - Discussion ($\frac{5}{7}$) : *sustained in interest*
 - Conclusion ($\frac{1}{7}$) : *forcible and finished*

PART V
GROUP ACTIVITIES

CHAPTER XIX

INFORMAL DISCUSSIONS, DEBATES, AND OPEN FORUMS

Men are never so likely to settle a question rightly as when they discuss it freely. — MACAULAY

Informal discussions. To focus one's ideas there is nothing better than a friendly discussion. An exchange of opinions and judgments broadens the mental horizon of everyone taking part and usually brings to the surface thoughts which the individual was unaware that he possessed.

Informal class discussions can best be conducted in the round-table fashion — the presiding chairman leading the discussion and the members of the group rising and discussing the question of their own accord. As the purpose of a round-table discussion is to bring about a full reciprocity of opinions, greater benefit from this form of group recitation will be gained by the adoption and observance of a few standing rules:

1. The chairman should be well prepared to lead the discussion of which he has charge.
2. No student should be allowed to talk longer than his allotted time (possibly one minute).
3. No student should be allowed to speak a second time until every member of the class has had an opportunity to express his views.

ROUND-TABLE DISCUSSIONS

Assignment: Come prepared to discuss the following questions of general interest. A different chairman should take charge during each round-table discussion.

1. Success: what is it and how is it attained?
2. Greatness: what is it?
3. Should prisons be "reformed"?

4. Is anger ever justifiable?
5. Should every girl be trained for a vocation?
6. Should voting be made compulsory?
7. Is the open shop a solution to the labor problem?
8. Is profit sharing to succeed the wage system?
9. Should the tipping system be abolished?
10. Should smoking on the street cars be abolished by city ordinance?
11. Is the woman of today superior to the woman of yesterday?
12. Is the man of today superior to the man of yesterday?
13. Is learning of greater value than the "Almighty Dollar"?
14. Are the idle rich more dangerous to the community than the idle poor?
15. What is the difference between leisure and idleness?
16. In what way is a city life to be preferred to a country life?
17. In what way is a country life to be preferred to a city life?
18. Does the man make his environment or the environment make the man?
19. Are people becoming more honest? In business? In social life?
20. How may one overcome the habit of using slang?

Defining words and terms. Before beginning work in formal debate and open forum, you would do well to learn how to define terms commonly used in questions of public affairs. The clearer you have in mind the definite meaning of a term, the clearer you will state your ideas.

A pure definition has a genus and a differentia. By genus is meant the general class to which the object belongs; by differentia is meant the specific, or different class, to which the object belongs. Do not name a genus more general than is necessary and see that the differentia identifies the object; you will then be exact in your definition.

The telephone is an instrument for the conduction of sound.

Genus: an instrument

Differentia: for the conduction of sound

Ink is a fluid material used in writing or printing.

Genus: a fluid material

Differentia: used in writing or printing

In addition to the formal method of defining words, you may employ any of several methods frequently used in speeches: (1) by contrasting the word with other words or terms; (2) by example or illustration; (3) by quotation; or (4) by an original definition that is a combination of part, or of all, the ways named.

Whatsoever the kind of definition you give, do not place in the definition the word that you are defining, or any derivative thereof.

EXERCISES

1. Define the following everyday words, in each instance giving the genus and a differentia.

airplane	law	radio	student
candidate	piano	statue	vote

2. Bring to class definitions of the following words or terms, each student being responsible for a certain number of words and thus making it possible to complete the list of definitions in a short space of time.

arbitration	labor unions
autocracy	Monroe doctrine
bicameral	naturalization papers
bloc	open shop
civil service	picketing
closed shop	referendum
direct primaries	sabotage
electoral college	single tax
freedom of the seas	ship subsidy
free trade	straw ballot
income tax	soviet
initiative	syndicalism
injunction	tariff

The art and value of debate. Debating is both a science and an art. "A science teaches us to know, and an art teaches us to do," says Jevons in his book on logic. Debating is a science because it deals with a systematized knowledge; it is an art because it involves the application of that knowledge.

There is a certain mental discipline that comes with taking part in a set debate with the question definitely stated, the sides definitely selected, and the results definitely voted upon. Every high school student should take part in at least one such debate during his school career. As in the different sports he will find that in debate he must use his wits, keep his temper, and do good teamwork.

In an ideal debate each member of the team would choose the side of the question he wishes to debate and say that which he sincerely thinks regarding the issues he selects to discuss. Some students have decided convictions upon certain questions and in honesty to themselves cannot take the side of the question in which they do not believe. Other students may not have clearly settled opinions regarding the right and the wrong of certain questions and can readily take either side with no compunction of conscience. And then again, certain questions seem to admit of more equally divided issues *pro* and *con* than others. Whatever your opinions, let your endeavor be the establishment of the truth of a proposition. In his notes for a law lecture Lincoln makes the remark: "If in your own judgment you cannot be an honest lawyer, resolve to be honest without being a lawyer," and the well-known fact that he did not take a case unless he felt sure that his client was in the right serves to indicate that Lincoln's actions were consistent with his ideals. And it is not a far cry from debates to law practice.

Reasoning. The art of reasoning is no mere theory. The necessity of making statements that rest upon facts rather than upon opinions is self-evident. Too many people reply "just because," instead of giving a definite, well-founded statement. Too many people make general statements that are not provable. Every person, whether he is speaking from the public platform or in social activities, should consciously carry on his discourse with clear logic from cause to effect until he arrives at logical conclusions.

There are two methods of reasoning, the inductive and the deductive.

Inductive reasoning is the method by which one proceeds from particulars to a general conclusion. It is the process whereby one gathers facts from experimentation or from experience, and establishes therefrom a general law. The founder of this mode of reasoning was Aristotle. The man who made the theory practical and available for use in the natural sciences was Francis Bacon.

Example of induction through experimentation :

This feather and this stone fall to the lower end of the vacuum tube at the same rate of speed.

That feather and that stone fall to the lower end of the vacuum tube at the same rate of speed.

The other feather and the other stone fall to the lower end of the vacuum tube at the same rate of speed.

Therefore, all feathers and all stones fall to the lower end of the vacuum tube at the same rate of speed.

Example of induction through experience :

A has greatly benefited by taking Oral English.

B " " " " " " "

C " " " " " " "

D " " " " " " "

E, F, G have " " " " " "

Therefore, all students will greatly benefit by taking Oral English.

In using the inductive method of reasoning in debate, make sure (1) that the particulars belong to the same class, and (2) that sufficient particulars have been examined to prove the conclusion ; as,

Wrong: This citizen of the United States is able to read and write.

That citizen of the United States is able to read and write.

The other citizen of the United States is able to read and write.

Therefore, all citizens are able to read and write.

Deductive reasoning is the method by which one proceeds from the general law to the particular instance. The form of deductive reasoning is called a syllogism which is made up of three parts :

A general statement = the major premise

A specific statement = the minor premise

The application = the conclusion

If the major premise is true, and the minor premise is true, the conclusion is true ; for example,

All virtues are praiseworthy.

Unselfishness is a virtue.

Therefore, unselfishness is praiseworthy.

In using the deductive method of reasoning make sure that both major and minor premises are generally accepted as true.

Wrong : All high schools have self-government (major premise).

This school is a private high school (minor premise).

Therefore, this school has self-government (conclusion).

The two processes are thus seen to be opposite to one another ; however, seldom is one form used to the exclusion of the other, and often the two forms are used in the same line of argument. And it may readily be observed that many statements at first reasoned out inductively are now accepted as law, and they are therefore considered without question the bases of deductive reasoning.

EXERCISE

1. Bring to class two original examples of inductive reasoning.
2. Bring to class two original examples of deductive reasoning, placing each example in the form of a syllogism.

The question for debate. Choose a question that is both debatable and interesting. Be sure (1) that the proposition involves one central idea, (2) that it has two equal sides involving a clash of opinion, (3) that it is neither too broad nor too narrow in scope, (4) that it is of present-day and vital interest, (5) that it is still unsettled, and (6) that it depends upon facts for its proofs rather than upon opinions.

State the question in the form of a resolution ; state the question briefly in a simple declarative sentence that contains but one proposition to be proved ; state the question clearly so that there will be no ambiguity of terms ; state the question affirmatively so that there will be no misunderstanding regarding the issues involved.

The sides may be determined either by assignment or by lot. If one team challenges another, the challenged team chooses which

side of the question it will debate. The members of the two teams — the affirmative and the negative — should agree beforehand upon both the definitions of terms and the limitations of the question. It is only fair to the audience that no one of the speakers tries to win through a trick in interpreting the question.



EXERCISE

Bring to class two debatable questions regarding each of the following: (1) school affairs, (2) city affairs, (3) state affairs, (4) national affairs, (5) international affairs. Class criticize the questions according to the preceding rules.

These questions must be other than those given in the list of debatable questions, page 266.

Preparing the debate. The preparation of one of the opposing sides of a debate perhaps requires more intensive study and demands greater accuracy in planning than does the ordinary platform speech.

Gather the material or evidence for a debate from the most reliable books of reference, and from personal interviews where these are available. Read magazines to help formulate your opinions but quote from them with discretion.

Be systematic and you will save much time. Make out a bibliography, or list of references, and select the most valuable, using cross references to complete your storehouse of information (see page 174). In taking notes from references, put everything down of importance and then eliminate the points which you consider of less importance. Be accurate in making memorandum of statistics and statements that you expect to cite as authority. Quotations are of service in debate only when they are the words of persons whose opinions and statements are granted to be unimpeachable because of their direct association with the subject under consideration.

Write notes upon filing cards of uniform size, using a separate card for each fact and use only one side of the card. Number the cards 1-a, 1-b, etc., stating at the top of the card the issue and subtopic and at the bottom of the card the source of information.

REFERENCE NOTES

Topic.....

Subtopic

.....

.....

.....

.....

.....

.....

.....

Book.....Author.....Vol.....pp.....

Magazine.....Author.....Date.....

Making the brief. The brief is the plan of argument. It is not merely an outline of the speech, but, if properly constructed, it is the debate itself in condensed form.

Begin the brief with a statement of the proposition to be proved and then proceed to prove it in a logical sequence of points. Make definite and complete statements with every step, using throughout the sentence form of outline (see page 175). A debate implies that there is a difference, or clash, of opinion regarding some proposition, and therefore you should see that every point you make bears a definite relation not only to every other point in your chain of argument and to the proposition as a whole, but that it bears a definite relation to the opposing side of the argument. Let this framework and interrelation of points be apparent to your hearers. Use narration, description, and exposition in making clear the different points in your argument expanded into the debate.

The main parts of a brief — the introduction, the body, and the conclusion — should be, generally speaking, in the same relative

proportion as the main parts of any other type of discourse (see page 175).

The introduction of a brief consists of the statement of the proposition, the present importance of the question, a short history of the events bearing on the question or situation, necessary definitions of terms, and a statement of the issues. In the introduction, let there be no statement that requires proof.

The body of the brief, or the discussion proper, consists of main divisions, called issues, which are the fundamentally important points to be answered either affirmatively or negatively. Select at the most but three or four main issues and arrange these in a logical and climactic order.

In formulating the several issues, the following terms may be found helpful: *beneficial, desirable, justifiable, necessary, practicable, successful where tried*; or the negatives of these adjectives may be used, as the case may warrant.

The subdivisions of each issue consist of proofs, the evidence or the arguments that serve to strengthen or to substantiate the assertions. Do not confuse your hearers with the use of too many subdivisions in the brief.

The conclusion of a brief consists exclusively of a summary of the issues proved. In a formal debate, the conclusion should be so worded that the final words are a restatement of the original proposition.

Proving the points of a debate. Proof is that which serves to show the truth or falsity of an assertion. It is established either by evidence — that is by facts — or by argument.

Evidence may be either direct or indirect. Direct evidence is considered by far the more valuable in proving a point, for it is usually based upon some kind of authority: — admitted facts or statistics, expert testimony, or personal knowledge. If you desire to prove a point by direct evidence, make sure that it will withstand the tests put to it, — that is, if you cite facts or statistics, see that they are taken from definite and reliable sources, and name the sources. If you quote from authority — that is, give expert testimony — make certain that the authority of the person quoted

is acceptable to your hearers and that it is disinterested and unprejudiced. If you make personal knowledge your authority, be sure that you have carried on a sufficiently thorough investigation to prove your point beyond dispute. Indirect, or circumstantial, evidence is of little value in a debate, for it cannot be used to prove a point incontrovertibly in this form of controversy any more than it can be employed to fix the guilt or innocence of a party in court.

Argument may be carried on by any one of the three following methods: generalization, analogy, or causal relation. Each of the three methods involves inductive or deductive reasoning (see page 253). Do not think that these methods of argument are too intricate and puzzling for practical use in debate, for continually, in your daily observations, you are arriving at definite conclusions by each of these methods. However, if you desire to prove a point by process of argument, be sure that the special method of procedure is clear in your mind.

Argument from generalization comprises an assertion that is the result of the observation of typical cases or instances. If you endeavor to establish proof by this method, be sure that a sufficient number of objects or instances have been examined and that no instance exists that may disagree with your conclusion.

Argument from analogy, or example, is a form of reasoning based upon similarity of objects or instances. It asserts that what is true of one object, or, in one instance, would be true of a similar object, or, in a similar instance. Lincoln used this form of reasoning when he refused to change generals, stating that it was not "wise to swap horses while crossing the stream." You may use either a literal or figurative comparison, but before selecting the objects or instances to be compared, ask yourself the following questions: Do the points of likeness outweigh the points of difference? Will analogy be discredited by other kinds of argument?

Argument by means of causal relation is based upon the accepted truth that every cause has a consequent and every effect has a preceding cause. This form of reasoning proceeds from the known to the unknown and is of three kinds: from cause to effect, from effect to cause, and from effect to effect.

Reasoning from *cause to effect* is called also antecedent probability. If, during the night, we hear the heavy patter of rain on the roof, we reason very naturally that the ground will be wet. If a nation establishes a very large army or navy, we reason that war will be stimulated thereby. In this form of reasoning we argue from the past to the present or from the present to the future. If you use this process of logic, make clear the connection of cause and effect.

Reasoning from *effect to cause* is called also argument from sign. We find the ground unusually wet in the morning, and we reason that there has been rain during the night. We hear the newsboys crying "Extra, extra," and we reason that something of unusual significance has happened. This form of reasoning is based upon a certain amount of probability.

Reasoning from *effect to effect* is a short-cut method of reaching conclusions. That is, instead of reasoning from each effect back to a common cause, the debater may reason from one effect to another, both of which effects are the result of a common cause, and where one is in evidence the other is bound to be also. The ground in front of the house is unusually wet in the early morning and therefore we conclude that the golf course at the country club will be also. The thermometer registers ten degrees above zero and therefore there must be ice on the river. Use this form of reasoning only after you have applied the test that each effect is the result of a common cause.

The following additional terms, more or less technical, are used in connection with debating:

Burden of proof is a term used to indicate the responsibility of proving an assertion or statement. "He who asserts must prove" and if a debater makes a declaration that his opponent has made a false statement, upon him lies the burden of proof.

Fallacies are inconsistencies in reasoning and lie in false definition, false causal relation, too few facts, insignificant resemblances, ignoring the question, and begging the question, — that is assuming the truth or falsity of a statement without proof.

Refutation is the destructive argument a debater uses for the

purpose of tearing down his opponent's arguments. The issue refuted should be stated. *Reductio ad absurdum* is the form of refutation in which the debater carries out his opponent's arguments to a conclusion that is absurd. The *dilemma* is the form of refutation in which a debater forces both conclusions of his opponent's argument, either of which conclusions is impossible.

PRACTICE

Bring to class examples of the following: (1) various kinds of evidence, (2) various kinds of argument, (3) burden of proof, (4) various kinds of fallacies, and, (5) various forms of refutation. Many of these examples may be found in the famous debates of American history; for example, the debate on "Consolidation" by Webster and Hayne, the debates on "Popular Sovereignty" and the "Dred Scott Decision" by Lincoln and Douglas, the debate on the "Neutrality of the Isthmian Canal" by Douglas and Clayton, the debate on "Ship Subsidies" by Hanna and Depew *versus* Vest and Clay, and the debate on the "Anti-Trust Law" by Sherman *versus* George *et al.*

BRIEF FOR A DEBATE¹

(Specimen form)

Resolved, that _____

A. Introduction

1. Definition of terms
2. Statements of question in light of this definition
3. Determination of issues
 - (1) Admitted
 - (2) Irrelevant

B. Proof

1. The first issue is true, for
 - (1) This reason (evidence)
 - (2) This reason (authority)
 - (3) This reason (example)

¹ For specimens of complete briefs, consult the Supplementary References, page 270.

2. The second issue is true, for

- (1)

- (2)

- (3)

3. The third issue is true, for

- (1)

- (2)

- (3)

C. Conclusion

Therefore, since we have shown

1. That the first issue is true by this evidence

2. That the second issue is true because of this authority

3. That the third issue is true because of ——

We conclude that the proposition (stating the question as announced) is true.

Assignment: Let the class select for a composite debate a general question that admits of extended debate and upon which a wealth of material is available; for example, "Capital punishment should be abolished."

Let each student choose one of the following specific phases of the question and present his division of the debate definitely and whole-heartedly, as if he were taking part in a regular, formal debate.

1. The introduction
2. A point proved by inductive reasoning
3. A point proved by deductive reasoning
4. A point proved by example
5. A point proved by analogy
6. A point proved by cause
7. The issue that —— is justifiable
8. The issue that —— is desirable
9. The issue that —— is beneficial
10. The issue that —— is necessary
11. The issue that —— is practicable
12. The issue that —— is successful where tried
13. The issue that —— is unjustifiable
14. The issue that —— is undesirable

15. The issue that ——— is detrimental
16. The issue that ——— is unnecessary
17. The issue that ——— is impracticable
18. The issue that ——— is unsuccessful where tried
19. A rebuttal for the affirmative
20. A rebuttal for the negative
21. The conclusion or summary of the debate

Delivery of a debate. A debate is judged by the logic and weight of the arguments presented, by the correctness and appropriateness of the English used, and by the manner of delivery, including voice, directness, sincerity, and power. The logic and weight of argument presented is supposed to receive greater consideration from the judges than the English or the manner of speaking, but, as a matter of fact, both audience and judges are impressed and influenced most by the force and the clearness of delivery.

Time your debate beforehand; you will thus know how best to use every moment, and the timekeeper will not be likely to terminate your debate abruptly to the embarrassment of yourself and the audience.

In order that everyone in the audience, including the judges, may see for themselves the drawings or figures that irrefutably prove your point, you may find it advantageous to present statistics upon a blackboard or large chart. A judge in a debate upon the subject "Strikes have benefited the workingman" stated after the contest was over that he had to give a decision against his lifelong convictions because of the unanswerable statistics presented on charts by two of the debaters. These debaters both augmented the force of their arguments and offset any dispute regarding the authenticity of their statements by referring to the exact pages upon which the facts were printed, and, what is more, by having the book, a publication of the United States Government, with them on the platform.

Speak with conviction and directness. Let nothing seem to come between you and the audience in the way of a table, a stand, or even notes. It is far better for a debater to give his talk without any notes whatsoever, but if you are not accustomed to keeping

facts and reasons in your mind, you should by all means use notes — only place them on small-sized cards. Copy or typewrite them according to some definite system in order that you may see them quickly and without effort. Extra notes to be used if the opponents bring up certain issues should be readily accessible. Speak in as resonant and rich a voice as you have at your command, reviewing the exercises in Chapters III and IV previous to giving the debate before the public.

THE DO'S OF DEBATING

1. State clearly the point to be proved and prove the point you have stated.
2. Pass from point to point in a way that every fair-minded person will follow.
3. Seek to base your argument upon facts rather than upon personal opinion.
4. Keep the main proposition in mind and never lose sight of it. An argument is like a picture in which all lines converge to the center.
5. Use humor pertinent but subservient to the subject.
6. Establish and maintain good teamwork with your colleague or colleagues.
7. Be able to state your opponent's case.

THE DO-NOTS OF DEBATING

1. Do not make statements that you will have to prove unnecessarily ; as, "Government ownership has failed."
2. Do not make general statements that are mere conjectures and cannot be proved ; as, "Men have more intelligence than women," or "Women are superior to men."
3. Do not say, "I shall try to prove"; rather say, "I shall prove," or "The negative will prove."
4. Do not overuse the stock phrases, "my honorable opponent," "my colleague," "honorable judges."
5. Do not move restlessly about the platform.
6. Do not resort to sarcasm or personalities. A debater may win a debate by being clever at the expense of another, but he is thereby lowering the standard of debating as an art.

Conducting a debate. The success of a debate depends largely upon the order and smoothness with which it is conducted. Before the debate is opened, all details of arrangement and of equal opportunity to the speakers must be settled and, if possible, placed in writing.

The chairman, in addition to the points named on page 287 relative to an ideal chairman, should see that the speakers are timed exactly and impartially.

Immediately after calling the meeting to order, the chairman announces the following :

The question to be debated

The names of the speakers and their respective sides

The length of time for each speaker and for the rebuttals

The names of the judges, and perhaps their method of judging

If there are more than two speakers for each side, the chairman announces the names in alternating order :

MAIN SPEECHES

(1) First affirmative

(2) First negative

(3) Second affirmative

(4) Second negative

(5) Third affirmative

(6) Third negative

The first affirmative gives the explanation of the subject, states the proposition, limits or defines the question, and sets aside certain points. The last speaker on the negative summarizes the debate.

The rebuttal speeches, in which no new proof may be introduced, follow a slightly different order ; the negative opens the rebuttal. According to some methods, each side has only one rebuttal, but according to the more recent method of debate, each debater is allowed time to give a short counter proof.

In formal debates the usual length of time given to each of the main speakers is ten minutes, and to each rebuttal five minutes.

When interscholastic, or simultaneous debates, are held, each school supplies four speakers — two on the affirmative side, who go to the school at which the two home speakers are to present the negative, and two on the negative side, who remain in their home

school to contend against the affirmative side upheld by the visiting team.

The judges, almost invariably three in number, usually sit in different parts of the auditorium in order that each judge may make his decision without interference or influence. If the debate is a class exercise, the judges may be chosen from among the members of the class as follows: The affirmative chooses a judge, the negative chooses a judge, and these two judges choose the third judge. The method of decision of the judges may be definite or may be indefinite, but the method should be uniform and should be decided upon beforehand. Printed or typewritten forms upon which they may make tabulations of points and of arguments and make note of their decisions, are usually provided the judges; for example:

INSTRUCTIONS TO THE JUDGES

1. *Question*: Resolved, that the merit system is the best method to date of maintaining discipline in a large high school.
2. *Speakers*: Aff. (1) _____ Neg. (1) _____
(2) _____ (2) _____
3. *Decision*: (vote affirmative or negative). The decision is to be made on the basis of the debater's power to convince you that the affirmative or negative opinion is the correct one. This will be determined by the logic of the argument and the clearness of the delivery.

Or, the judges may be instructed to vote according to the following scale: 60% for argument, 20% for delivery, 20% for English.

At the close of the debate the chairman of the meeting announces the side that has won and the speakers who have received first and second places. If, while the judges have retired to make up their decision, a vote of the audience is taken upon their opinion regarding the sides presenting the stronger arguments, and then another vote upon which side of the question they stand, the audience will be found to take a keener and deeper interest in the debate.

LIST OF DEBATABLE QUESTIONS

SCHOOL QUESTIONS

Resolved that:

1. An eight-hour day which will include both study and recitation periods be established for high schools.
2. The school year be divided into four terms, of three months each.
3. One year of military drill be required of all high-school boys.
4. A class in social ethics be introduced into the course of study of
—— High School.
5. The merit system should be adopted by the —— High School.
6. The platoon system of conducting classes should be introduced in the grade schools of —— city.

CITY QUESTIONS

Resolved that:

1. The city of —— should own and operate its own street-car system.
2. The present plan of regulating traffic in the city of —— is adequate.
3. A municipal lost-and-found department, other than the police department, should be established in the city of ——.
4. All cities in the United States having a population over 5000 should adopt the commission form of government.
5. The city of —— should pass an ordinance to prevent rent profiteering.
6. The movement of the labor unions in the city of —— for the closed shop deserves the support of public opinion.
7. Offenders of speed rules and regulations in the city of —— should receive jail sentence.

STATE QUESTIONS

Resolved that:

1. A unanimous verdict should no longer be required in jury trials in the state of ——.
2. The products of convict labor in the state of —— should be sold in open market.
3. Taxable property should be assessed at its market value.
4. The state of —— needs a reform in the regulation and management of prisons.
5. Vivisection should be prohibited by law in the state of ——.

6. The state of — should adopt more effective legislation regarding oriental labor.
7. A representative should vote according to the wishes of his constituency.
8. A law should be passed in the state of — requiring that tests and examinations regarding his driving capacity be given before a driver of a motor car can be granted his license.

NATIONAL QUESTIONS

Resolved that:

1. The present laws in regard to immigration into the United States are just.
2. A law for daylight saving should be passed by Congress.
3. A system of compulsory voting, if such is possible to devise, would be desirable.
4. The United States should subsidize the American merchant ships.
5. A high protective tariff maintains the high rate of wages in the United States.
6. An eight-hour working day should be adopted in the United States by federal law.
7. The United States should at once declare the Philippine Islands a free and independent country.
8. The President of the United States should be elected for a term of six years and be ineligible for reelection.
9. The use of the metric system should be made compulsory in the United States and the use of all other methods of measuring be prohibited.
10. The United States should join the League of Nations.
11. Members of the President's cabinet should have seats, and the right to speak, in Congress.
12. The electoral college should be abolished and the President elected by the direct vote of the people.
13. The best interests of the laboring classes would be advanced by the development of a separate labor party.
14. Labor unions are beneficial to society in the United States.
15. The Federal Government should own and operate all railroads doing an interstate business within its borders.
16. The Federal Government should own and operate all coal mines within its borders.

17. The Federal Government should own and operate the telegraph system.
18. The representatives to Congress should be chosen by a system of proportional representation.
19. All vessels owned by citizens of the United States should be allowed to pass through the Panama Canal free from tolls.
20. The exclusive foreign language press in the United States should be abolished.
21. All civil service employees of the United States Government should be allowed to join the labor unions.
22. The importation of Chinese contract labor into the United States should be permitted.
23. The Government should intervene in strikes in the essential industries.
24. The citizens of the District of Columbia should be allowed to vote.
25. Alaska should be declared a state.

INTERNATIONAL QUESTIONS

Resolved that:

1. A nation highly civilized is justified in forcing its civilization upon inferior people.
2. Lower California should be bought and annexed to the United States.
3. India should be declared a free and independent nation.
4. The United States should keep out of all alliances with European countries.

GENERAL QUESTIONS

Resolved that:

1. Strikes are beneficial to the working man.
2. Bacon wrote the plays attributed to Shakespeare.
3. The newspapers are promoters of crime by printing detailed stories of crime in their columns.
4. An employee leaving a concern is dishonest when he establishes his business from a copied list of his former employer's clientele.
5. No man, however rich, is justified in spending hundreds of dollars per guest in a social entertainment.
6. Party alliance is preferable to independent action in politics.
7. The Einstein theory of relativity is correct.

Open forums. Questions of vital importance pertaining to the community, to the state, or to the nation, may be discussed in open forums as well as in formal debates. The open-forum method of carrying on discussions has many advantages. If feasible, an open-forum club should be organized either as a class exercise or an after-school organization in every high school; and, if the acoustic properties of the school auditorium are such that the students can be heard fairly well when talking from any part of the floor, it is most advisable that the meetings be held in this larger place, the members selecting seats as far apart from one another as possible and keeping these same places throughout the semester. If the open forum is arranged as a regular part of a class recitation, some specified day of the week should be set apart as the day for the meetings.

The question discussed should be interesting and timely. It should be decided upon and announced fully a week in advance in order that all who are to take part may secure information and statistics that will enable them to establish a definite point or to prove an issue.

In the open-forum manner of carrying on a discussion, the chairman calls the meeting to order, some one moves the question for the day, and the full hour is taken up with the discussion of the one question. Each student rises of his own accord to speak and chooses his own time and occasion to volunteer. If the open forum is held as part of the class work, it may be necessary for the chairman to call upon timid members; but after the plan has been put into working order, this prodding should never be necessary. Every member comes to the meeting well informed and with some definite point in mind that he wishes to promulgate; he makes his remarks extemporaneously. In open forum the manner of speaking is different from that used in platform address. The open-forum speaker, somewhat after the manner of the members of Congress, turns to every part of the auditorium in order that all members seated in front of him, back of him, and at the sides may hear his remarks.

A preliminary meeting for the testing of voices, and the gaining of practice in projecting tones — especially if the meeting is to be

held in a large auditorium — will be found to be most helpful. After each member has taken voice exercises in the individual manner of recitation, each student may be given the experience of addressing the chair, — “Mr. Chairman,” or “Mr. President,” and the chairman, chosen for this preliminary meeting, may thus be given experience in acknowledging the speakers by announcing their names. Such a preliminary meeting serves not only to arouse the courage and assurance of the more timid members, but also to acquaint the members with each other’s names.

If there are several high schools in the city that wish to coöperate in an open forum organization, they may choose representatives that would attend the open forum regularly and take active part in the meetings. If such an organization is formed, the meeting place should be as central as possible, the hour as convenient as can be named, and the membership quite definite. Only certain meetings should be open to the public, for the student must feel free to develop his speaking abilities and initiative unhampered by the criticism of outsiders. However, if visitors are present, they may be asked to vote upon the question at the close of the meeting and thus be made to feel a part of the meeting.

Suggestions for topics:

The closed and the open shop	Daylight saving—
Capital punishment	Control of the radio—
Smoking on the street cars	Immigration

(For specimen By-Laws see Appendix C.)

Supplementary References

Baker, George	<i>Specimens of Argumentation</i>
Current Literature	
Publishing Company	<i>Great Debates in American History</i>
Pearson, P. M.	<i>Intercollegiate Debates</i>
Ringwalt, R. C.	<i>Briefs on Public Questions</i>
Nicols, Egbert	<i>Intercollegiate Debates</i>



Wide World Photos

FIGURE 14. — TAKING THE OATH IN THE HOUSE OF REPRESENTATIVES.

CHAPTER XX

PARLIAMENTARY PRACTICE

The laws alone shall have authority, and I will be the first to yield them homage. — ALFIERI

Parliamentary law and its value. Wherever people move or act in numbers or crowds, there must be rules and regulations to prevent a few from usurping the rights of the many. Traffic rules and regulations are formulated and enforced in order to prevent people from running into each other, cutting corners, and from usurping the right of way. Likewise parliamentary rules and regulations have been established in order that with organized bodies of people the majority may rule, the minority may have their rights, and method may be maintained in motion and precedence. There are some who still feel that a set of rules or a system of parliamentary order is superfluous. They feel that they have a perfect right to say anything they wish to say at any time and as often as they desire, irrespective of the rights of others. The rules of parliamentary procedure make it possible for every person to have an opportunity to express his views or to make motions, and insures a prevailing justice and courtesy.

In this day of club organization — business clubs, city clubs, men's clubs, women's clubs, conventions, and societies of specialized activities — it behooves every person to have a working knowledge of parliamentary procedure.

To gain the full value of practice in parliamentary procedure, every member of the class-group should take part in every meeting. In both parliamentary drill and in organizations that are well established, there is a tendency on the part of the few who have abundant natural initiative to usurp the time and activities of a meeting to the exclusion of those who are accustomed to respond

only when called upon. This method of conducting business should not prevail, for parliamentary procedure is essentially democratic in basic principles.

“The chain is as strong as the weakest link,” and if you, as a member of the group organization, find that you cling to your seat, taking no active part in the motions and discussions going on about you, arouse yourself from this inert and negative attitude. Become alert to every detail of business carried on, and you will soon see that affairs are not nearly as involved and intricate as they seem. If you do not understand the point under discussion or the sequence of motions, ask questions. Take the initiative at every opportunity. To do this, you may have to summon up your courage — everyone does for the first time; but you can generate courage, if you will, by seconding motions made by others or by making unimportant, routine motions yourself. We learn best through experience, and you will notice that even those well informed in parliamentary law make mistakes — but you will notice also that they profit by these mistakes, accepting them as stepping-stones to further progress. Be resourceful, and expect others to be. Take for granted in parliamentary-practice organizations that motions for the dispensing of money are always in order, letting the amounts of the expenditures correspond to those spent in similar, *bona fide* organizations.

The pocket manual, Robert's *Rules of Order*, is the authority that nearly every organization, formal or informal, has adopted as its guide. It is a most excellent and thorough manual, but it is too technical, too detailed, and too involved for the beginner to grasp without preliminary preparation. Hence, a simplified arrangement is here given in order that, in a series of progressive steps, the inexperienced person may easily and methodically obtain the knowledge that will enable him either to conduct or to take part in a meeting.

The chief function of parliamentary law, be it noted at the outset, is to make it possible for the person “who knows” to facilitate — and not to block — the orderly carrying on of the business of an organization.

PROGRESSIVE STEPS IN PARLIAMENTARY PRACTICE

1. PRELIMINARY CONSIDERATIONS

Method of obtaining the floor. In order to place a motion before the assembly for its consideration, the member must obtain from the chairman the right to speak. He does this by rising and addressing the presiding officer according to the appropriate form; as

Mr. Chairman	<i>or</i>	Madam Chairman
Mr. President	<i>or</i>	Madam President

The member does not continue speaking until the chairman acknowledges his right to the floor by announcing his name or in some way indicating that he has been recognized:

Mr. A ———

Mr. Speaker

The member in the rear of the auditorium has the floor.

Only one member is allowed the floor at one time, and therefore, if several speakers rise simultaneously to their feet to make motions or to discuss a motion, the chairman recognizes the one that he thinks has the prior claim, and those not recognized must immediately take their seats.

Introduction of business. A definite question that is debatable must be placed before the house in order that any discussion may be carried on by the members. The correct form to be used for placing a motion before the house is as follows:

I move that ———

This phrase is equivalent to "I propose that ———"; and the phrases "I move you ———" and "I make the motion that ———" are therefore incorrect.

Suggestions are not motions, and the chairman should protect the assembly from informal remarks in some such way as the following:

Will you kindly put your suggestions in the form of a motion?

Voting. All ordinary questions have but two sides and therefore are decided by a majority vote — that is, by more than half the votes cast. Customarily the chairman calls for the vote as follows:

All those in favor say "Aye."

All those opposed say "No."

The wise chairman avoids the ambiguous and confusing expression, "All those in favor please signify by the usual sign."

Request for information. Any member has the privilege of asking for information regarding the business before the house. The member desiring such information may interrupt the member speaking; for example,

Mr. Chairman, I rise to a request for information. I should like to ask the speaker if ———.

Point of order. When a member wishes to bring to the notice of the chairman, or to the members, some mistake in the observance, or the enforcement, of the rules of order of the society, or of its constitution and by-laws, he rises to a point of order, using the following form:

Mr. Chairman, I rise to a point of order.

The chairman asks the speaker to state his point of order, and then answers him very definitely before proceeding to further business.

Your point of order is (or is not) well taken.

Courtesy of chairman and speakers. The chairman, as well as the speakers, should use the utmost courtesy in addressing each other and the meeting as a whole.

The chairman conducts the meeting in as impersonal a manner as possible, always referring to himself as "The Chair," and seldom, if ever, using the personal pronoun "I"; he refers to the members, and sees to it that they refer to one another, in the same impersonal manner. The phrases used are somewhat as follows:

Kindly address the chair.

The chair appoints ———.

Mr. Chairman, I do not agree with the statement that has just been made.

The chairman rises to acknowledge the mover of a motion, he usually rises when he wishes to state the motion, and he always rises when he is putting the question to a vote. He usually remains seated during discussions in order that he may avoid the appearance of debate between himself and the speaker.

A speaker always rises when he wishes to make a motion or to speak to a motion made by another member. If the speaker makes a motion at an improper time, or if he makes the wrong motion, the chairman politely calls his attention to this fact by some such phrase as, "Your

motion is out of order," or " Will you kindly take your seat until the present business is disposed of? " thus avoiding such curt expressions as, " You are out of order," and " Take your seat."

A member may bring to the notice of the chairman some discrepancy or error in his method of conducting the meeting by some such remark as, " Mr. Chairman, we should be considering the form of motion ———, should we not? " thus avoiding such brusque expressions as, " Mr. Chairman, you're wrong about that."

PRACTICE

With the teacher acting as presiding officer, let the students put into application the foregoing forms and rules.

2. MAIN MOTIONS

A main or principal motion. A main, or principal, motion is one that brings before the meeting a particular subject for its consideration. Only one main motion may be placed before the assembly at any one time. (For other kinds of motions see page 296.)

The steps of a motion. The five essential steps through which a motion passes from its presentation to its disposal are as follows:

(1) *Presentation of the motion.* The proposer of a motion places his subject before the assembly for its consideration in a definite form; for example,

I move that all telephone wires in this city be placed underground.

If the chairman thinks that a certain motion should be made, he may offer a suggestion as follows:

A motion is in order to ———.

But he should avoid the awkward phrase, " Will some one please make a motion to ———? "

(2) *Seconding the motion.* Every motion must be seconded before it may be considered by the assembly. If a motion is not seconded promptly, the chairman should ask for a second:

Is there a second to the motion?

If there is not a second forthcoming, the chairman says:

The motion is lost for want of a second.

(3) *Stating the question.* Immediately after the motion has been seconded, the chairman places it before the assembly for discussion, thus :

The question before the house is ———.

The chairman then states the motion in the exact words of the mover. However, in certain instances where the motion has been worded in an awkward or ambiguous manner, the chairman, with the consent of the mover, may reword the motion. The chairman opens the question, or measure, for discussion according to one of the following forms :

Are there any remarks?

Is there any debate upon this question?

The question is now open for debate.

If the motion to be voted upon is understood by all, the chairman may omit the restating of the question :

You have heard the question. Is there any debate?

The chairman should word the question in such a way that the two sides are definite and clear to all; for instance,

It has been moved and seconded that our high school purchase a broadcasting radio set.

He thus avoids the confusing expressions "whether" and "should"; for instance, "The question is whether our high school should purchase a broadcasting radio set."

(4) *Putting the question to a vote.* Before putting the motion to a vote of the assembly, the chairman — when he thinks that the members have finished the discussion — usually asks the assembly if they are ready to vote :

Are you ready for the question?

He then puts the motion to a vote as follows :

It has been moved that ———.

All those in favor please ——— etc.

The chairman must always call for the negative vote, even though the affirmative vote seems to be overwhelmingly decisive.

If the chairman is in doubt as to the vote, or if any member asks for a "division," the chairman conducts the vote by asking the affirmative to rise, and then the negative.

(5) *Announcing the result.* The chairman must always announce the result of the vote, even though the outcome is clear to all:

The motion is carried,	or	The ayes have it.
The motion is lost,	or	The noes have it.

A motion is said to be pending from the time it is stated by the chair until it is disposed of.

Withdrawal of a motion. After a motion has been stated by the chair, it no longer belongs to the mover. If he wishes to withdraw the motion, the maker of the motion may do so by asking permission of the chair, who, in turn, asks the consent of the meeting:

If there is no objection, Mr. B——'s motion is withdrawn.

If a member — and this may be the one who seconded the motion — objects to the withdrawal of a motion, it will be necessary for some member to make a motion that the proposer be allowed to withdraw, or to modify, his original motion.

PRACTICE

Bring to class in writing three definite motions pertaining to the betterment of your school or college.

Let the students in rotation act as presiding officer, each chairman entertaining one motion presented by some member and conducting this motion through the five definite steps.

3. DISCUSSION OR DEBATE

Debatable questions. A main, or principal, motion is always debatable. (For other debatable questions see page 300.) A definite question that is debatable must be placed before the house before any discussion may be carried on by an assembly.

The right to the floor during debate. When several speakers rise at approximately the same time to discuss a measure, the chairman gives the floor to the one who he thinks has the first claim according to the following rules of priority:

1. To the maker of the motion who has the first right to the floor, unless he has spoken previously on his question.
2. To a member who has not spoken.
3. To a member who is on the opposite side of the question from the preceding speaker.

Rules of debate. During the debate upon any question, the members must observe the following rules:

1. All remarks must be addressed to the chair.
2. All remarks must pertain to the question before the house.
3. All remarks must be of an impersonal nature.
4. No member may speak longer than the time allotted him according to the rules of the society. (It is advisable that a school organization should provide in its by-laws or rules for a shorter allotment of time than the ten minutes permitted by Robert's *Rules of Order*.)
5. No member is permitted to disturb the assembly in any way whatsoever while the debate is being carried on.

Closing the debate. Provided the debate has not been closed by vote, any member may rise to debate a question up to the time the negative is put.

Under ordinary circumstances, when the chairman thinks that everyone has fully expressed his views, he asks the assembly if they are ready to vote upon the question. Sometimes one member, or perhaps several members, erroneously think that they can bring about a cessation of debate upon a certain question by calling out, "Question, question, Mr. President, I call for the question." Such members should be reminded that a two-thirds vote of the membership is essential to close the debate and in order to bring about such action it is necessary that a certain, very definite motion be made and carried according to the rules relating to it. (See page 284 for motion on the previous question.)

PRACTICE

Bring to class in writing three motions that pertain to the welfare of the community.

Let the members of the class, without election, successively act as chairman, entertaining motions and conducting the debate according to the preceding rules.

4. AMENDMENTS

Motions that may be amended. A principal, or main, motion may always be amended. (For other motions that may be amended see page 300.) An amendment must pertain directly to the motion.

Manner of presenting an amendment. A member offering an amendment to an original motion should word his motion very defi-

nitely ; that is, instead of employing the somewhat vague and confusing phrase, " I move to amend the motion so as to read ———," he should use the following general form in conjunction with one of the six specific forms for amendment ; for example,

" I move that our class buy a picture of Edison to be hung in the main hall of our building."

A member may move to amend the motion :

1. By striking out certain words

I move to amend the motion by striking out the words *to be hung in the main hall of our building*.

2. By inserting certain words

I move that the motion be amended by inserting the word *large* before the word *picture*.

3. By striking out certain words and inserting other words

I move to amend the motion by striking out the word *Edison* and inserting the word *Goethals*.

4. By adding certain words

I move to amend the motion by adding the word *immediately*.

5. By dividing the question

I move to amend the motion by dividing the question into two parts ; namely, *I move that our class buy a picture of Edison, and to be hung in the main hall of our building*. (The vote on this form of amendment is taken upon whether the question shall be divided.)

6. By substituting a certain whole paragraph, or even another motion

I move to amend the motion by substituting another motion ; namely, that our class purchase a fountain to be placed at the entrance of the administration building.

The vote on this form of amendment is taken upon the question of substituting another motion, — that is, upon the act of substitution, — and not upon the substitute or second motion. Manifestly, if the vote is taken upon the substitute motion itself, there is a violation of the rule in regard to permitting only one principal motion before the house at one time.

Primary and secondary amendments. An amendment to a main motion is called a primary amendment. An amendment to the primary amendment is called a secondary amendment. There can be only one primary amendment to a motion, and one secondary, or an amendment to the amendment, at one time. However, if the amendment is passed, or if it fails of a vote, another amendment may be presented for consideration.

Manner of voting upon an amendment. The chair states very clearly the original motion and then the amendment. He then states that the vote will be taken first upon the amendment. If this is carried, he states, "We shall now vote upon the motion as amended." If the amendment does not carry, he states, "We shall now vote upon the original motion which is ———."

If an amendment to the amendment has been proposed, the vote is taken first upon this secondary amendment. If this is carried, the vote is taken upon the amendment as amended. The vote is then taken upon the original motion as amended. A motion cannot be amended after it is voted upon.

PRACTICE

Bring to class in writing a main motion and the six forms of amendment to this main motion.

Without election, let the members of the class in turn preside during the consideration of a motion and of amendments pertaining thereto.

5. VOTING

Methods of voting. Voting may be carried on by any one of the following methods depending in great part upon the business that is to be transacted.

1. *By acclamation or viva voce* (by the living voice). This method is the one customarily used in voting because it is the simplest. (See page 273.)

2. *By show of hands, or by standing.* These methods are used when a more accurate count is to be taken. A standing vote is always taken when a division of the assembly is requested. (See page 276.)

3. *By general consent.* This method of silent voting is used when either regular routine business or motions not sufficiently important to take the time of the meeting are to be disposed of; for example,

If there is no objection, the minutes will stand approved as read.

If an objection is made by a member, a formal vote must be taken.

4. *By ballot.* This method, called the Australian ballot, is used when secrecy is desirable, as in elections. (See page 294.)

5. *By roll call.* This method is used when it is desired that a record be kept of the vote, as is customary in City Councils, State Legislatures, and Congress. In asking for a roll call vote the chairman employs the following form :

Those in favor of the motion will say " Aye," those opposed will say " No " ; the secretary will call the roll.

6. *By pairing off.* This method is sometimes used in Congress or parliament when two members of opposite opinions are paired off by mutually agreeing not to vote upon a certain question.

Kinds of votes. There are several kinds of votes ; namely, majority vote, two-thirds vote, plurality vote, and a tie vote.

A majority vote is more than half the votes cast. All main motions are decided by a majority vote and most elections are also thus decided.

A two-thirds vote is this excess over the remainder of the total. This vote determines the result of only a few motions ; for instance, the motion on the previous question. (See page 284.) An election is seldom determined by a two-thirds vote, for the obtaining of this proportion is so difficult that a deadlock often results.

A plurality vote means that one candidate has received more than any other candidate. This kind of vote is used only in elections ; ordinary questions have but two sides and therefore are decided by the majority vote.

Rules of voting. A person may change his vote, except in votes taken by ballot, provided he does so before the result is announced.

A person cannot be compelled to vote upon a motion ; however, he is expected as his right and duty to express his opinion upon every motion that comes before the society of which he is a member.

Voting by proxy, one person casting a vote in the place of an absent member, is customarily not permissible in a deliberative assembly where all members have an equal right in voting. However, in stockholders' meetings voting by proxy is permissible.

That no one should endeavor to influence the vote of another is taken for granted.

PRACTICE

Bring to class examples of the comparison of majority, two-thirds, and plurality votes.

Bring to class two motions, written to be handed in, pertaining to the welfare of your state. As the separate motions are offered for consideration, let members of the class in turn preside over the meeting and conduct the vote according to some one of the preceding methods.

6. PRECEDENCE OF MOTIONS

Order of rank of motions. Although only one main motion may be brought before the meeting at one time, there are other motions that either pertain to this main motion or to the welfare of the organization that can take precedence of — that is, supersede — this original motion.

This supersedence of one motion by another — termed in parliamentary phraseology “Precedence of Motions” — may well be illustrated by the right of way ordinarily followed in traffic regulations: a motor cycle takes precedence of a pedestrian, an automobile takes precedence of a motor cycle, a street car takes precedence of an automobile, and a railroad train takes precedence of a street car.

The order of voting on the motions of varying rank is in the inverse order to which they are made. With the railroad train representing the motion of highest rank and the pedestrian representing the motion of lowest rank, the order of voting may be illustrated by stating that first the railroad train passes, then the street car, then the automobile, then the motor cycle, and finally the pedestrian.

A SIMPLIFIED TABLE OF MOTIONS

Adjourn	n. d.	n. a.	
Lay on the table	n. d.	n. a.	
The previous question	n. d.	n. a.	$\frac{2}{3}$
Request for information			
Point of order			
Postpone to a definite time			
Refer to a committee			
Amend			
Main, or principal, motion			

n. d. = not debatable; n. a. = not amendable; $\frac{2}{3}$ = two-thirds vote required to carry.

Note: See page 300 for complete table.

Rules governing motions in above table. Each of the seven motions in the table must be seconded before it may be considered by the assembly, and each one is in order only when no one has the floor. With the exception of the motion on the previous question which requires a two-thirds vote, each of the seven motions requires but a majority vote to carry.

The motions will be considered according to the order in which they may be offered, — the motions successively taking precedence of one another according to their rank.

Main or principal motion. A main motion is the lowest in rank and therefore takes precedence of no other motion. When it is superseded by other motions, it is referred to as the original motion.

Amend. The motion to amend takes precedence of a main motion. For correct forms see page 279.

Refer to a committee. The motion to refer the subject under consideration to a committee takes precedence of the motion to amend and the original motion.

The object of the motion to commit is to enable a question to be more carefully considered and to be put into more definite form than can be done by the larger body of persons.

In the wording of the motion, the proposer should specify the following points: (1) The number on the committee, (2) whether the committee is to be appointed by the chair or elected by the assembly, and (3) the time the committee is to bring in its report; for example,

I move that this measure be referred to a committee of three to be appointed by the chair and that it report at the next meeting.

Postpone to a certain time. The motion to postpone the consideration of a question to some definite time takes precedence of the motions to commit, to amend, and of the original motion. This motion may be debated, and it may be amended.

The object of the motion to postpone depends upon the subject under consideration or the situation involved. The members may wish to postpone a question until after a certain event has occurred, or they may wish to wait until a more thoughtful deliberation throws light upon the several phases of the question.

The form of the motion is as follows:

I move that the consideration of this matter be postponed for (stating the length of time of the postponement).

Previous question. The motion to call for a vote upon the "previous question" takes precedence of the four other motions placed below it in the table. It cannot be amended nor debated, and therefore it must be put to a vote by the chair immediately after it has been seconded.

The object of this motion is to close debate upon the question before the house and to bring the motion pending to an immediate vote.

I move the previous question on the motion (stating the original motion the debate on which he wishes to suppress or to bring to a close).

However, if there is no other question before the house and the proposer desires to close debate upon the pending question, he does not need to name that question.

As the term "previous question" is a technical phrase which is frequently misunderstood by the membership in general, the chairman should explain the motion by rewording it as follows:

The previous question has been moved on the motion (stating the original question). All those in favor of closing debate on the question ———, please rise. All those opposed, please rise.

As the motion to close debates requires a two-thirds vote in order to be carried, the chairman should always call for a standing vote to determine the result.

Lay on the table. The motion to lay on the table takes precedence of the five other motions placed below it in the foregoing table. This motion cannot be debated and therefore it must be put by the chair immediately upon being seconded. The form of the motion is very direct and cannot be qualified in any way whatsoever.

The object of this motion is to set aside business that is before the meeting in order that other more important business may be considered; however, it is used many times to get rid of the business before the assembly entirely.

The form of the motion is as follows:

I move that the motion be laid on the table.

If the member wishes to have the business postponed for a certain time, he should make the motion to postpone to a certain time. (See page 283.)

If the motion to lay on the table is lost, it cannot be renewed until after material progress has been made upon the question pending.

Request for information. (See page 274.)

Point of order. (See page 274.)

Adjourn. The motion to adjourn takes precedence of all other motions given in the simplified table. If privileged, this motion can be neither debated nor amended.

The object of the motion is obvious, — either the members have completed all business to be brought up at that meeting, or some faction of the membership may wish to bring to a close for the time being consideration of the question before the house.

The unqualified motion to adjourn is as follows :

I move that we adjourn.

If qualified in any way whatsoever, — that is, if a stipulation is added such as, “———— in five minutes,” — the motion to adjourn takes the rank of a main motion and in such instance takes precedence of no other motion.

If a motion to adjourn is not forthcoming, the chairman may adjourn the meeting by common consent, thus :

If there is no further business to come before the house, the meeting stands adjourned.

Any business pending at the close of adjournment becomes “unfinished business” at the subsequent meeting and must be considered in its order.

PRACTICE

Certain students may be named to act as chairman in succession, the remaining students making motions that will illustrate the precedence of motions as given in the simplified table.

7. ORDER OF BUSINESS

The order of business in a deliberative assembly is generally as follows :

1. **Call to order.** The presiding officer taps firmly with his gavel and calls the meeting to order according to the customary phrase :

Will the meeting please come to order?

2. **Roll call.** Sometimes the roll is called and sometimes it is not, depending upon the size and kind of organization. The chairman announces the calling of the roll in the usual manner :

The secretary will call the roll.

If the roll is not called, the secretary, or someone named by the chair, should always make certain that a quorum is present. A quorum is the number stipulated in the constitution or by-laws as necessary to be present for the transaction of business, and if at any time during the meeting it is found that a sufficient number of the members have left so that a quorum is no longer present, official business cannot be transacted.

3. Reading of the minutes. The minutes of the previous meeting are then read by the secretary, the chairman announcing this part of the procedure as follows :

The secretary will now read the minutes.

If any member desires that the minutes be not read, he rises and makes a motion to that effect :

I move that the reading of the minutes be dispensed with.

After the minutes are read, the chairman asks for corrections or omissions, and then declares the minutes approved ; thus,

You have heard the minutes. Are there any corrections? If not, the minutes will stand approved as read.

If corrections are offered and accepted, the chair states as follows :

The minutes stand approved as corrected.

(See Appendix D for Specimen Minutes.)

4. Reports. The treasurer gives his report immediately after the reading of the minutes ; however, this report is usually called for only at the end of the semester.

The chairman then asks for the reports of the standing committees and then the select committees. (See page 289.)

5. Unfinished business. Unfinished business is then declared in order. Unfinished business consists of any motion that was before the house at the preceding meeting and of motions that have been postponed to the present meeting. The president announces the unfinished business as follows :

We shall now take up the business unfinished at our last meeting which was

6. New business. The consideration of main motions to be acted upon at the present meeting is then declared in order.

PRACTICE

Name the six items in the Order of Business.

Students in turn, without election, preside over the meeting announcing the Order of Business according to the mode of procedure given above.

8. OFFICERS: THEIR DUTIES AND PRIVILEGES

The president. The presiding officer of the meeting, although usually thought of as the leader of the meeting, is primarily the servant of the organization, in that he follows out their wishes and requirements. His influence vanishes when he attempts to be a dictator.

Requisite characteristics. An efficient chairman possesses certain traits of character among which are the following: Poise, courteousness, initiative, decisiveness, patience, and impartiality.

Duties. As established by custom the following are the duties of a chairman:

1. To call the meeting to order and to maintain order
2. To entertain, state, and put motions made by the members
3. To rule on points of order
4. To make clear to the members the business before the house
5. To protect the members from irrelevant and frivolous motions
6. To restrict debate to the pending question
7. To serve *ex officio* (by virtue of his office) as member of committees

The chairman should oversee that the following articles are at hand for his use or reference: A gavel, a copy of Robert's *Rules of Order*, the roll call of the society, a copy of the constitution and by-laws of the society, lists of the committees, and a tentative plan of the meeting, including a list of motions and of business left unfinished from the previous meeting.

Privileges. The chairman may vote when the vote is secret, provided he casts his ballot before the votes are counted. He does not vote when the decision is taken by *viva voce*, by show of hands, or by a standing vote, except in case of a tie when he may cast the deciding vote.

The chairman may not present motions while he is acting as the presiding officer; but if he wishes to express his views, or to make a motion, he is privileged to do so, provided he calls another member

to the chair to officiate while he speaks from the floor as an ordinary member.

During any discussion or vote that concerns himself, the presiding officer should always call another member to the chair — preferably the vice president or the secretary.

The term *chairman pro tempore* or *pro tem.* (for the time being) is used to indicate the member who takes the place of the regularly elected president either for the whole or part of a meeting.

The vice president. The vice president must be a person of capabilities almost equal to those of the president himself, and he must be ready to assume the duties and responsibilities of the president at any time.

The secretary. Next in importance to the president is the secretary. He must be a person of ability and judgment, for he it is who in addition to his own duty of recording the minutes of the meeting must be able to assist the president in every way possible; for instance, he aids the president in counting a standing vote, he advises with the president regarding points of parliamentary law, and, in the event of the absence of both president and vice president, he assumes the duties of the presiding officer until a chairman *pro tem.* can be selected.

Requisite characteristics. A capable secretary possesses certain traits of character among which are the following: orderliness, accuracy, attentiveness, and promptness.

Duties. The chief duties of a secretary are as follows:

1. To send out proper notices for called meetings
2. To prepare and call the roll — when this is the order of the society
3. To make and keep a record of the proceedings of the organization
4. To keep a record of the membership of all committees; to notify members of their appointment on committees
5. To bring to each meeting the minutes of all previous meetings, the constitution and by-laws of the society, and lists of all standing and select committees.

In larger organizations these duties become too onerous for one person, and two secretaries are chosen, a corresponding secretary and a recording secretary; the first-named to send out notices of the meetings and to carry on all necessary correspondence for the organization, and the second-named to keep a record of the minutes.

The treasurer. The treasurer of a society holds the funds and pays them out on the order of the society. Each voucher must state the amount to be expended as well as the purpose, and must be signed by the president.

The sergeant-at-arms. The sergeant-at-arms is a minor officer whose duty it is to assist in preserving order when called upon by the president, and to oversee the welfare of the assembly regarding seating, heating, lighting, and ventilating.

PRACTICE

Let each student in rotation act as the chairman of the meeting, entertaining, stating, and putting a main motion and any incidental motions that pertain to this main motion.

Let each student write minutes of a suppositional meeting and include in the record one main motion, two subsidiary motions, and two privileged motions. (For classification of motions see page 296; for specimen minutes see Appendix D.)

9. COMMITTEES

Kinds of committees. There are three kinds of committees: standing committee, select committee, and committee of the whole.

The standing committees are those appointed (or elected) to serve for a definite time of some length and are usually named in the by-laws; for instance, the membership committee, the committee on the constitution and by-laws, and the program committee. The form used in relation to committing matters to a standing committee is as follows:

I move that we refer this matter to the committee on (naming the committee).

The select committees are those appointed for certain specific duties and are automatically dissolved with the completion of these duties. The mover of a motion that pertains to a select committee should stipulate the number to serve on that committee, whether it is to be appointed or elected, and when it is to report.

A committee of the whole consists of the entire assembly resolved into one large committee for the purpose of considering some matter informally in order that it may be put into more definite shape for the consideration in the more formal body. The chairman of this com-

mittee is appointed by the presiding officer and he must give the report of the committee when it " rises " or adjourns. The forms of the motions in relation to a committee of the whole are as follows :

I move that the assembly do now resolve itself into a committee of the whole, to take under consideration (specifying the subject).

I move that the committee of the whole now rise and report.

Reports of committees. The report of a committee includes the purpose and date of appointment, the statement of the work accomplished, and recommendation pertaining thereto. The report is always written in the third person and must be signed by the members concurring, or at least by the chairman of the committee.

The form used for the opening sentence of a committee report is as follows :

The committee to whom was referred (stating the matter referred) beg leave to submit the following report.

The signature is usually preceded with the words : " Respectfully submitted." (See Appendix D for specimen committee report.)

Acceptance or adoption of reports. Reports are adopted or accepted by a vote of the organization if they include any action taken or recommended by the committee. The form used in relation to this is the following :

I move that the report of the committee be adopted (or accepted).

The report of the committee of the whole is verbal and is given by the chairman of the committee.

PRACTICE

Let the chairman appoint each member of the class a select committee of one to bring in at the following meeting a report of his special subject.

(See Appendix D for specimen report.)

10. RESOLUTIONS

Purpose and forms of resolutions. When it is desired to express the sense or will of a meeting regarding some question of general and more than usual importance, a formal motion called a resolution, or set of resolutions, is introduced.

If there is but one resolution, no preamble is given; if there is a set of resolutions, each one of which may deal with a separate phase of the question, a preamble, each part of which begins with the word "Whereas," prefaces the body of the resolution.

The proposer of a set of resolutions moves the adoption of the resolutions either before or after reading them. The form used is as follows:

Mr. Chairman, I move the adoption of the following resolutions.

PRACTICE

Let each member of the class bring in writing a set of resolutions and move the adoption of his resolutions. (See Appendix D.)

11. ORGANIZATION: INITIAL MEETING

First meeting. The three successive and distinct parts to a meeting called together for the purpose of forming a permanent organization are as follows:

1. *Selection of temporary officers.* The persons wishing to form a society gather in groups to discuss the capabilities of those present who might take charge of the preliminary proceedings. The person selected goes to the front of the room and after calling the meeting to order makes, states, and puts a motion similar to the following:

I move that Will Worker act as temporary chairman. Do I hear a second to this motion? (The motion is seconded by another member, probably decided upon beforehand.) It has been moved and seconded that Will Worker act as temporary chairman. All those in favor say "Aye." All those opposed say "No." The "Ayes" have it. Will Mr. Will Worker please come forward and take the chair?

The foregoing method, election by means of a motion, is a simple method of election used only in this instance where the involved, formal method of balloting is impracticable.

The temporary chairman, immediately upon taking the chair, asks the pleasure of the meeting regarding the selection of a temporary secretary. The temporary secretary is usually selected in the same simple, direct manner as the temporary chairman. Some person present offers a motion like the following:

I move that Miss Grace Wright act as temporary secretary.

The chairman states and puts this motion, just as he would if it were an ordinary motion.

2. *Selection of object and name.* The chairman then asks the pleasure of the meeting regarding the name and object of the society to be formed. The persons present may discuss the matter informally, always addressing the chair in their remarks.

In order to bring the subject to a focus, some interested person then moves the adoption of a resolution incorporating the name and object; for example,

Resolved, that it is the sense of this meeting that a society for the consideration of questions relative to the welfare of the community and for practice in parliamentary law shall be formed in this school (or college) to be called "The Junior City Improvement Association."

After the motion to adopt this resolution is seconded by another member, it is stated by the chair and put to a vote.

3. *Selection of a committee to draft the constitution and by-laws.* The next step in organization is the drafting of the constitution and by-laws, and a motion similar to the following should be made and put to a vote by the chair:

I move that a committee of (naming the number to serve) be appointed by the chair to draft a constitution and by-laws for this society and to report at the next meeting.

After this committee has been appointed, the meeting is adjourned.

PRACTICE

Let the class spend the first part of the meeting in rehearsing the process of organizing a society, a different student taking charge each time.

Let the class discuss the making of a constitution and by-laws. Each member of the class may write and bring for criticism a model constitution, basing the structure of such a document upon the customary outline form of a constitution and by-laws. (See Appendix D.)

12. ORGANIZATION: ADOPTION OF THE CONSTITUTION

Method of adopting a constitution. At the second meeting — after the reading and approval of the minutes of the previous meeting — the temporary chairman announces as the next business in order the

hearing of the report of the committee appointed to draft the constitution and by-laws.

The chairman of this committee, after addressing the chair in the usual and formal manner, reads in full the report of the committee. He then moves the adoption of the report and hands the recommended text of the constitution and by-laws to the chairman.

The chair then states the question as follows :

It has been moved and seconded that the constitution and by-laws as presented by the committee be adopted. The chair will now read Article I.

After reading the first article or section the chair asks the following question :

Are there any amendments proposed to this article?

Only one primary amendment may be placed before the house at any one time ; however, as soon as the pending amendment has been voted upon, another primary amendment may be offered. The same holds true of a secondary amendment. (See page 280.)

The chairman continues this method of procedure — reading one section or article at a time and asking for amendments thereon — through the entire constitution. He then declares that the constitution as a whole is open to amendment and a member may offer an amendment to any part of the constitution, perhaps finding that consideration of the later sections has necessitated changes in the earlier sections.

Finally, after ascertaining from the members whether or no they have made all desired changes, the chairman puts the original motion :

The motion has been made and seconded that the constitution and by-laws as presented by the committee be adopted. All those in favor say "Aye." All those opposed say "No."

The foregoing method is simple, definite, and clear, and it obviates many difficulties that would arise if the constitution were adopted *seriatim*, — that is, article by article. Therefore, the motion "I move that we adopt the constitution article by article" should neither be made by a member nor entertained by the chair.

Only a majority vote is necessary for the adoption of a constitution, or of any amendment pertaining to it, in its original form. An affirmative vote places the constitution into immediate effect.

PRACTICE

Let the class "rehearse" the adoption of a constitution, using as a basis the first few articles of the specimen constitution given in Appendix D.

13. ORGANIZATION: ELECTION OF OFFICERS

Method of electing officers. After the adoption of the constitution and by-laws, probably at the third meeting, with the temporary chairman and the temporary secretary still officiating, the permanent officers are elected.

Nominations. The chairman announces that the next business in order is the election of permanent officers. He then asks for nominations:

Nominations for the office of (naming the office) are now in order.

Nominating speeches, setting forth the various capabilities of the candidate in relation to the office may, or may not, be made, depending upon the rules and regulations of the society.

Any member is privileged to nominate any other member for any office; for instance, .

I nominate Mr. Wiseman for president.

A nomination does not require a second.

When there appear to be no further nominations the chairman asks:

Are there any further nominations?

If none is forthcoming, either the chairman declares the nominations closed or some member moves that they be closed.

As an officer is supposed to take office as soon as he is elected, unless otherwise arranged for in the constitution, the whole set of officers should be nominated before a vote is taken.

Method of voting. All elections, because they involve personalities, should be conducted by secret, or Australian, ballot.

Tellers, usually three in number in small assemblies, are appointed by the chair to distribute and collect the ballots. It is their duty also to keep check upon one another in order that mistakes may be avoided. No one on the list of nominees should be asked to serve as a teller.

Whether the election is to be determined by majority or by plurality (see page 281) the tellers must count the number of members present

and also the number of votes cast in order that they may see that the latter does not exceed the former number.

When counting the ballots, one of the tellers places the names of the candidates either upon the blackboard or upon a sheet of paper, and marks the number of votes announced by a second teller, tallying every five counts as follows :

A——.				= 12
L——.				= 7
R——.				= 15
	Total			34

In case of an election being carried on by a majority vote, the tellers must count the number of votes cast and divide by two in order that they may ascertain the number necessary to the choice. (See page 281.)

TELLER'S REPORT OF A MAJORITY VOTE

Number of members present	= 503
Necessary for election	= 252
A——	= 255 (elected by majority)
N——	= 44
K——	= 120
D——	= 84
Total	503

TELLER'S REPORT OF A PLURALITY VOTE

Number of members present	= 503
A——	= 221 (elected by plurality)
N——	= 203
K——	= 71
D——	= 8
Total	503

If there is but one nominee, he is not elected by the mere fact that he has no opposition ; in order that he may be elected it is necessary for the following motion to be made and carried :

I move that the secretary cast the ballot in favor of ———.

However, if any member objects to this manner of voting, the ballot must be taken in the usual way.

If the vote is unanimous, the chair so announces the results. It is incorrect for a member to offer such a motion as, " I move that R——

be unanimously elected " ; for, if one person votes against this motion, it is easy to be seen that the motion is not carried.

When an organization finds it difficult to determine a winning candidate, they may on the second ballot limit the voting to the two nominees who have received the highest number of votes on the first ballot.

PRACTICE

Let the class rehearse the manner of conducting elections, the various chairmen vying with one another in conducting the election with expedition and efficiency.

14. CLASSIFICATION OF MOTIONS

(See complete chart page 300.)

General classes of motions. According to their object and use, motions are divided into four groups: privileged motions, incidental motions, subsidiary motions, and main motions.

Privileged motions are those that have to do with the rights or needs of the assembly, and therefore are considered immediately when brought up, irrespective of other motions before the house. Privileged motions have no immediate connection with the main motion.

Incidental motions are those that arise out of another question which is pending and therefore must be decided before the question that is being considered.

Subsidiary motions are those that are applied to other questions for the purpose of modifying or disposing of them.

Main motions. (See page 275.)

PRACTICE

Let the class make a general survey of the complete precedence of motions as given in the table or chart on page 300.

15. PRIVILEGED MOTIONS

To fix the time to which to adjourn. This motion is highly privileged in that it takes precedence of all other motions. It is not a motion to adjourn, but it is a motion to set the time of the next meeting, — and it is made only when a meeting is to be called for which provision has not been made in the by-laws or constitution. The form of the motion is as follows:

I move that when we adjourn, we adjourn to meet (naming the time).

To adjourn. (See page 285.)

To take a recess. This motion explains itself. The proposer usually states the period of time to be given to the recess and the chairman calls the meeting to order at the expiration of this time.

Questions of privilege. A question of privilege is one that relates to the rights, the privileges, or the comfort of the assembly; for example,

Mr. Chairman, I rise to a question of privilege. May we have the windows opened in the rear of the auditorium?

Call for orders of the day. The order of the day is the special business that was assigned at a previous meeting to a certain date and hour. When that time arrives, the chairman may state that the order of the day will be taken up, or a member may ask for the order of the day in the following form:

I call for the order of the day.

PRACTICE

With the permanent chairman officiating, let the members of the class offer motions for consideration that illustrate the precedence of privileged motions.

16. INCIDENTAL MOTIONS

Question, or point, of order. (See page 274.)

Appeal from the decision of the chair. In any democratic organization the final "court of appeal" is the assembly. If a member believes that the chair has made an unwise or unfair ruling, he may appeal *from* that decision to the judgment of the assembly in the following manner:

I appeal from the decision of the chair.

The chair then repeats his decision and puts the vote in the following form:

The decision of the chair is (the chair repeats his decision). All those in favor of sustaining the decision of the chair, say "Aye." All those opposed, say "No."

The decision of the chair is (or is not) sustained.

Suspension of rules. The motion to suspend the rules of the organization is in order only when a certain object is to be attained by their suspension and the object must be stated in the motion; for example,

I move to suspend the rule that interferes with ———.

Be it noted that the constitution and by-laws cannot be suspended for any reason whatsoever.

Objection to consideration of a question. The object of this motion is to prevent the discussion of motions that are frivolous, irrelevant, or otherwise objectionable. The proposer must enter his objection immediately after the motion is made, and the vote is taken without discussion or even a second to the motion. This motion requires a two-thirds vote to carry.

Request for information. (See page 274.)

Permission to withdraw a motion. (See page 277.)

PRACTICE

With the permanent chairman officiating, the members of the organization offer motions for consideration that illustrate the precedence of incidental motions.

17. SUBSIDIARY MOTIONS

To lay on the table. (See page 284.)

To move the previous question. (See page 284.)

To limit or extend the debate. The object of this motion is self-explanatory. The proposer should state definitely the period of time to which the debate is to be limited or extended.

To postpone to a certain time. (See page 283.)

To refer to a committee. (See page 283.)

To amend. (See page 278.)

To postpone indefinitely. The object of this motion is usually to dispose of the matter forever. The opposers to a question sometimes use this method in order that they may test the strength of the two sides. The form of the motion is as follows:

I move that the consideration of this motion be postponed indefinitely.

PRACTICE

With the permanent officers officiating, let the members of the class offer motions that illustrate the precedence of subsidiary motions.

18. MAIN MOTIONS: GENERAL AND SPECIFIC

General main motions. (See page 275.)

To take from the table. This motion ranks as a main motion but it is not debatable. It is in order only when some business has been transacted subsequent to the passage of the motion to lay on the table the original motion. The form is as follows:

I move to take from the table the question referring to ———.

To reconsider. The motion to reconsider action taken upon an original motion is in order only within twenty-four hours of the vote taken upon that motion. It may be made only by a member who has voted on the prevailing or determining side.

Under ordinary circumstances, the motion to reconsider ranks as a main motion. However, it may take the rank of a privileged motion in that it may be entered on the minutes when other motions are pending although it may not be considered until these motions are disposed of. The form of the motion is as follows:

I move to reconsider the vote on the motion referring to ———.

If the proposer wishes to have it entered on the minutes and to be considered later, he adds to the motion "and have it entered on the minutes."

An affirmative vote on the motion to reconsider brings the main motion before the house in its original form to be further discussed and to be revoted upon. This motion is in order when another member has the floor.

To rescind or to repeal. This motion ranks as a main motion and it is in order at any time provided a motion to reconsider is not in order, and provided also that no definite action has been taken as a result of the passage of the original motion. The forms are as follows:

I move to rescind the action taken upon the motion passed (naming the date) which provided for (stating the motion in its original form).

I move to repeal the motion referring to ———.

PRACTICE

With the permanent officers officiating, let the members of the class offer motions for consideration that illustrate the foregoing rules in regard to general and specific main motions.

TABLE

ORDER OF PRECEDENCE OF MOTIONS		NOT AMENDABLE	NOT DEBATABLE	NO SECOND REQUIRED	REQUIRES A $\frac{2}{3}$ VOTE	IN ORDER WHEN ANOTHER HAS THE FLOOR
<i>Privileged</i>	Fix the Time of the Next Meeting (when privileged)		n. d.			
	Adjourn (when privileged)	n. a.	n. d.			
	Take a Recess (when privileged)	n. a.	n. d.			
	Questions of Privilege	n. a.	n. d.	n. s.		F
	Call for the Orders of the Day	n. a.	n. d.	n. s.		F
<i>Incidental</i>	Question, or Point, of Order	n. a.	n. d.	n. s.		F
	Appeal from the Decision of the Chair	n. a.				F
	Suspension of the Rules	n. a.	n. d.		col 5	
	Objection to the Consideration of a Question	n. a.	n. d.	n. s.	col 2	F
	Request for Information	n. a.	n. d.	n. s.		F
<i>Subsidiary</i>	Leave to Withdraw a Motion	n. a.	n. d.	n. s.		
	Lay on the Table	n. a.	n. d.			
	Previous Question	n. a.	n. d.			
	Limit or Extend Debate		n. d.		col 5 same	
	Postpone to a Certain Time					
	Refer to a Committee					
<i>Main</i>	Amend					
	Postpone Indefinitely	n. a.				
<i>Main</i>	Main or Principal Motion					
	(including Take from the Table, Rescind.)					

PRACTICE

1. Let the class make motions according to the rules governing the precedence of motions (see page 282), beginning at the bottom of the chart with the main motion, the motion of lowest rank, and working up to the top of the chart with the motion to set the time of the next meeting, the motion of highest rank. The various motions must be voted upon in the inverse order in which they have been made.

2. As a review quiz let the class reproduce the foregoing table from memory.

(See Appendix D for summary of forms used in parliamentary procedure.)

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Roberts, H. M.

Textbook in Parliamentary Law

Rules of Order (revised)

CHAPTER XXI

BUSINESS INTERVIEWS

Sincerity is impossible, unless it pervade the whole being, and the pretense of it saps the foundation of character. — LOWELL

Importance of business oral English. Business today is requiring, and even demanding, a better and clearer expression of the English language. Directly or indirectly, practically everyone is taking his part in the enterprises or activities of business. It is important that you, as a prospective business man or woman, not only learn how to use the correct grammatical relationships of words and how to pronounce your words correctly and distinctly, but that you have actual practice in dictating a letter, in applying for a position, and in selling imaginary merchandise.

Applications for positions. Applications today are usually made in person, for neither employer nor applicant can rely entirely upon applications made by letter.

As each employment-manager conducts his interview according to his own plan, no set form can be outlined. In nearly every instance, however, a method is used that incorporates the same drift of questions and answers. Every applicant may well give heed to the advice given by a thoughtful and circumspect employment-manager: Before applying for a position, an applicant should always think of the requirements of the position; also, he should be informed regarding the reason for the increase and the decrease in wages, and regarding industrial conditions in general.

Suggestions for applications. The "employment-manager" and the "applicant" should be spontaneous and natural in their questions and answers. In addition to the following questions usually asked, both applicant and employer should obtain from

friends and relatives as much information as possible that will aid them in formulating their dialogue.

The class may discuss the why and wherefore of the following usual phraseology, each form of which has basic business significance.

For the opening remarks :

Applicant. " I have come for a position ", or " I have heard from one of your employees that there is a position vacant in the — department of your store."

For the questions and answers :

Employer. " Have you had any experience working? "
" Why did you leave? "
" Why didn't you go back there? "
" What was the nature of your past employment "
or
" What did you do while you were there? "
" What is your age? "
" What is your schooling? "
" Why did you leave school? "
" What wages do you desire (or expect)? "
" What salary were you receiving when you left? "

The salary is not gauged altogether by what one received before applying for the position in question. The applicant should let the employer take the initiative regarding the salary question, and should be tactful and judicious in his reply.

Employer. " What is your father's occupation? "
" What is your interest in this business? " or,
" Why do you choose — for your occupation? "
" Is there any department of the (bank) with which you would like to be associated? "

For closing the interview:

Applicant. " Thank you for giving me so much of your time."

Employer. " Thank you for coming in," or " Thank you for coming in and we hope that you'll come back."

If the applicant is of apparent good material but the employment-manager cannot use him, he may recommend the one desiring a position to apply elsewhere, even naming the place.

The applicant should avoid the use of monosyllables in answering questions, and he should be careful that he does not make blunders like the following: "I heard that you had a *vacancy* in your store and I have come to apply for it!"

PRACTICE

Let the class divide itself into employment-managers and applicants, the latter applying for positions in the following or similar business concerns:

Bank	Art store	Automobile factory
Office	Bookstore	Sporting goods shop
Library	Grocery	Department store
Postoffice	Radio shop	Wholesale house

The student applicant should enter and make an application to the student employment-manager busily occupied behind a table.

Salesmanship talks. A salesman of today is far in advance of the salesman of yesterday. He not only understands more thoroughly the article he wishes to sell, but he also is more observant of the tastes and desires of the customer.

To be successful a salesman must have initiative, honesty, sincerity, judgment, confidence, courage, and open-mindedness; he must be accurate, conservative, frank; and he must know his goods.

A salesman is supposed to have in mind three things: the prospective customer, the article to be sold, and the process of making the sale. For instance, he may call attention to the workmanship of the article, its beauty of line, color, finish, and durability, the fastness of its colors, and the comfort it would afford; he may help the customer to visualize the article in his home; and he may even ask the customer to see for himself that the chair is comfortable. He realizes that a satisfied customer means several other satisfied customers and also a gratified employer. A truly efficient salesman knows, or has been told, never to sell anything unless he is

sure that it is worth the price asked, never to dodge the truth, and never to sell anything to the customer unless it is the right thing for that customer.

PRACTICE

1. Let several students act as sales persons and several others as customers or prospects. Those acting as sales persons will add greatly to the interest of the dialogue if they have definitely in mind, or obtain direct information, regarding the qualities and advantages of the article to be sold — the form, the size, the color, and the decoration.

ARTICLES SUGGESTED FOR THE SELLING-AND-BUYING TALKS

Phonograph	House and lot
Floor lamp	Suite of furniture
Vacuum cleaner	Wardrobe trunk
Rug (oriental, Chinese, etc.)	Washing machine
Wrist watch	Automobile

2. Let one student acting as a solicitor for advertisements for the school paper and another as a store manager carry on a business conversation, the solicitor endeavoring to bring the dialogue to a successful termination.

3. Let one student acting as a store manager or a bank president dictate a business letter either to a student stenographer or into an imaginary dictaphone. This set of talks may be preceded with a few remarks upon the dictation of letters by some student taking the commercial course.

SUBJECTS SUGGESTED FOR THE DICTATION OF BUSINESS LETTERS

1. Request for information
2. An order for a set of books
3. Reply to request for information
4. An order for a radio set

References

Business Interviews:

Hess, Herbert W.
Johnson, Edith
Kearney, L. C.
Knox, J. S.

Creative Salesmanship
To Women of the Business World
What Every Business Woman Should Know
The Science and Art of Selling

CHAPTER XXII

CONVERSATION AND COURTESY

If it is not seemly, do it not ; if it is not true, speak it not.

— MARCUS AURELIUS

The art of conversation. The art of conversation is by no means a lost art. There are many persons today, as in every age, that may be termed conversationalists.

A conversationalist is one that carries on a connected discourse in which he interchanges with others his thoughts and opinions upon a wide variety of subjects mutually interesting and absorbing. Some, under the mistaken idea that they are conversing, only chatter. Chatter is the incessant prattle about trivial things. Because there is no apparent connection in the sounds that they utter, the magpie and the monkey are said to chatter ! Even so, no one would wish to preclude the casual, harmless chat appropriate to time and occasion.

Some, under the mistaken idea that they are conversing, only talk. These two terms — talk and conversation — may or may not be used synonymously, the meaning depending upon the connotation implied. Talking with the intention of impressing another with one's opinions or with one's knowledge of facts and events is not conversation. Reciprocity — the keynote of pleasure — is indispensable in the art of true conversation. A talker may usurp the conversation, a true conversationalist never does. Samuel Johnson very aptly distinguishes between talk and conversation thus : “ No, sir ; we had talk enough but no conversation ; there was nothing discussed.”

It is generally conceded that a person reveals his inner character by the trend of his conversation. Gratiano's character is thus disclosed in Shakespeare's *The Merchant of Venice* : “ Gratiano

speaks an infinite deal of nothing. His reasons are as two grains of wheat hid in two bushels of chaff. You shall seek for them all day e'er you find them and when you have found them, they are not worth the search." On the other hand, the characters of men and women like Dr. Samuel Johnson, Voltaire, Madame de Staël, Madame Roland, Sidney Smith of yesterday, and Chauncey Depew, Jane Addams, Walter Hines Page of today are revealed by the depth and breadth of the subjects of their conversation.

Ways of developing the art of conversation. If you earnestly desire to become a polished conversationalist, review thoroughly the chapters on the fundamentals of speech and of oral composition, giving special attention to the pages on diction, voice quality, and usage; also endeavor to develop your individual abilities and faculties, and to broaden your mental horizon.

PRACTICE

Let the class discuss the following methods of developing the art of conversation, amplifying the suggestions and citing examples — from personal experience or from fiction — that illustrate the statements made.

1. Cultivating the powers of observation in order that one may appreciate all things "both great and small"
2. Reading both silently and orally the best of literature, including standard fiction, modern verse, good plays, and worth-while magazines
3. Keeping abreast of the times in civic, state, national, and international affairs
4. Attending public meetings, lectures, exhibits, concerts, art exhibitions, plays, and pageants
5. Traveling in person or vicariously (by books or by lectures)
6. Conversing with conversationalists
7. Using on all occasions the best English at one's command

Topics of conversation. Conversationalists are said to be divided into three classes: those who talk about personalities, those who talk about things, and those who talk about ideas and ideals.

Everyone talks about all three subjects at divers and sundry times, so such a distinction can be stated only in a general way.

It is but a truism to say that in order to talk well one must have interesting things to talk about! "We should know a little bit about everything, and a great deal about something," once said a student regarding the general and specific knowledge that makes an interesting conversationalist. One must be able to draw his neighbor into the conversation by asking him impersonal questions regarding his individual interests: "Have you been in the city long?" "Do you play tennis?" "Do you enjoy ——?" according to the place and time of conversation. Someone calling upon a lady who was well known for her conversational powers found her engrossed in a book of high finance. When asked why she was reading a book of such ponderous contents, the conversationalist replied, "This evening I am to have as a dinner partner a man who is one of our leading financiers. I understand that his main topic of conversation is high finance, and I am posting myself in order that I may, at least, ask him intelligent questions."

Although necessarily incomplete, the following list of topics is comprehensive. A person is considered unsocial and narrow if he can discuss but one or two of these general topics; and in order to be accounted a well-rounded conversationalist, he should be able to talk on any one of the subjects, at least sufficiently to ask intelligent questions.

1. Current events
(city, state, national, international)
2. Men and women of achievement
(of today and of yesterday)
3. Literature
(fiction, poetry, biography, drama)
4. Art
(painters, sculptors, architects, art exhibits)
5. Drama
(plays, dramatists, best actors of yesterday and of today)
6. Music
(concerts, musicales, composers, operas)

7. Travel
(America, Europe, the Orient)
8. Recent discoveries and inventions
9. Vocations and avocations
(importance and relative value)
10. Business, industries, finance
(modern methods; state and national)
11. Athletics
(world championships in all sports)
12. Anecdotes and after-dinner stories
13. Personal experiences
14. Discussions of abstract questions and ideas

Thus he will cease to depend entirely upon the following mundane, trite, and hackneyed subjects: weather, clothes, food, "shop" (school affairs or business), and personalities.

PRACTICE

1. Give from memory the preceding list, naming additional general topics of equal importance.

2. Respond to roll calls with the following items of general interest:

(1) Names of men of public interest, (2) Names of women of public interest, (3) Names of standard magazines, (4) Names of musicians (both composers and interpreters), (5) Names of modern dramatists, (6) Names of modern full-act plays, (7) Names of one-act plays, (8) Topics of current interest (city and state), (9) Topics of current interest (national and international), and (10) Descriptive and color adjectives (see pages 102, 103).

3. Give two-minute talks upon the following phases of conversation. Include in your remarks your definition of the art of conversation, its relative importance and influence, giving examples and quotations to illustrate your various points.

- (1) Art of listening *Laura*
- (2) Business conversation
- (3) Conversation vs. gossip
- (4) Continuity in conversation

- (5) Courtesy in conversation
- (6) Culture in conversation
- (7) Famous men conversationalists
- (8) Famous women conversationalists
- (9) Good English in conversation
- (10) Host (or hostess) and the guest in conversation
- (11) Initiative in conversation
- (12) Interesting others in conversation
- (13) Kinds of conversation (things, personalities, ideas or ideals)
- (14) Pauses in conversation
- (15) Reciprocity in conversation
- (16) Repartée
- (17) Simplicity and sincerity in conversation
- (18) Story-telling in conversation
- (19) Strangers in conversation
- (20) Taste (good vs. bad) in conversation
- (21) Tact in conversation
- (22) Table talk in the home
- (23) Variety in conversation
- (24) Voice (quality and quantity) in conversation
- (25) Wit and humor in conversation

4. Give half-minute talks upon the following informal topics, each student giving the definition of the term used and illustrating with examples — especially with examples by contrast.

One should:

- Be interested and he will be interesting.
- Be a good listener.
- Be direct.
- Be tactful.
- Be alert.
- Be reserved.
- Be considerate of older people.
- Be able to adapt himself to people and to places.
- Be serious, witty, clever, or thoughtful as the occasion demands.
- Discuss but should not argue with the average person.
- Choose subjects mutually interesting.
- Draw others out by asking impersonal questions.

Give a newcomer the cue to the subject of conversation.
Have initiative in conversations.
Have the courage of his convictions.
Keep cool during discussions.
If called away in the midst of a conversation, immediately upon returning, ask his friend to continue.
Include all present.
Show respect for another's point of view.
Speak quietly and distinctly.
Use good English.

One should not:

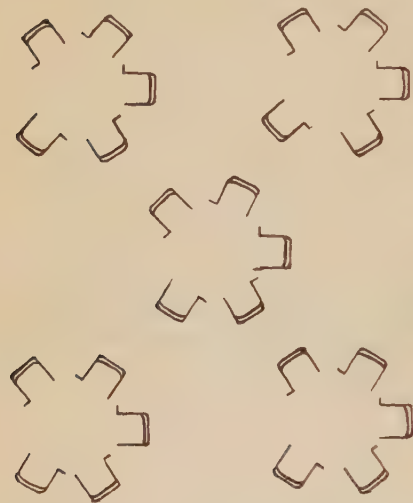
Be too eager to take up the conversation in order to tell about his brother, sister, father, house, etc.
Boast.
Be pessimistic.
Be too emphatic, too persistent, nor too set in his opinion.
Begin the conversation with the inelegant expressions, "Say," "Listen," "You know"; neither should one connect most of his sentences with "and-a".
Be afraid of pauses; if a pause occurs, he should break it by asking impersonal questions.
Flatter.
Attempt to tell long stories.
Make himself conspicuous by talking or laughing too loudly.
Be sarcastic.
Interrupt the person speaking.
Indulge in a secret conversation with a certain friend when others are present.
Make personal criticisms, especially in public places.
Monopolize the conversation.
Mumble words.
Neglect to introduce a stranger, and to include him in the conversation.
Speak in monosyllables, nor use too limited a vocabulary.
Talk about personalities, his own included.
Talk too fast.
Try to advertise his business, nor use his friends for furthering his own interests.

Talk about unpleasant things.

Use too much slang, if any.

Give in class a list of *Shoulds* and *Should Not's* of conversation, using the preceding list, a composite of students' lists, as a basis.

5. "Causeries"



GROUP CONVERSATION

Arrange chairs in groups of five with a hostess named for each group who introduces guests as they arrive in her group, sees that every guest joins in the conversation and that no guest usurps the conversation, and bids her guests farewell as they depart. The groups should remain similar in number; as two guests depart to go to one group, they are replaced by two others



from another group. Let the conversation be upon current events or cultural topics.

A PROGRESSIVE CONVERSATION

Arrange chairs in a line of two's facing the platform. Let the class select both a host and a hostess who will aid in putting all at ease. Boys will choose partners, whom they place to their right.

Discuss the various general topics suggested by the teacher who goes from couple to couple to ascertain the particular phase of the subject under discussion.

The "causerie" should be conducted according to the following informal rules:

- (1) Talk only upon the given subjects.

(2) Partners talk to no one but each other.

(3) Boys progress at signal from the teacher, the host, at the first progression, going from the head of the line to the foot.

(4) Boys express appreciation of the talks to partners they are leaving, and extend a few words of greeting to partners they join.

Courtesy. The wellspring of courtesy is thoughtfulness of others. If for any reason you do not feel at ease in social groups, you can quickly overcome this feeling by first getting yourself in thinking of others, and perhaps by extending to them some little act of courtesy. There is no better way to overcome the uncomfortable feeling of self-consciousness than to become conscious of someone else. The person who is cordial, genial, tactful, and appreciative is always welcome at social gatherings.

Everyone has his definition of a gentleman. All agree, however, that a gentleman is a man of high ideals, fine feelings, refined manners, and good character; that he is kindly to everyone of whatsoever status of society. It is interesting to note that in countries where civilization is the highest, the men show the greatest respect and the truest chivalry towards the women of that country. Classify the nations according to their advance in civilization and you may easily verify this statement. "Who raises woman raises mankind," is just as true of the individual man as it is of a nation of men.

A lady is a woman or girl who is refined in manners, poised, tactful, gracious, and polite to all — young or old, rich or poor. "Courtesy and politeness do not belong to any grade of society."

Every person, in order that he may be sure of himself on every occasion, should know the social amenities of informal courtesy and as well as the niceties of formal etiquette. He should also be cognizant of the conventionalities established by society as the result of convenience and mutual helpfulness.

Inasmuch as the man takes the initiative in most instances of social usage, he should, therefore, be especially alert in the acquisition and the observance of all general and specific rules regarding good form.

Assignment: Give one-minute talks upon the following terms that pertain to social relationships. Include in your talk definitions of terms used, illustrate with examples like Washington, Lincoln, Roosevelt, Chesterfield, and cite appropriate quotations or maxims.

- | | |
|---|--|
| 1. Affability | 13. Friend <i>vs.</i> acquaintance |
| 2. Charm | 14. Geniality |
| 3. Chivalry | 15. Graciousness |
| 4. Conventionalities | 16. Guest |
| 5. Courtesy | 17. Host and hostess |
| 6. Cordiality | 18. Hospitality |
| 7. Cultivated | 19. Poise |
| 8. Decorum | 20. <u>Polish</u> <i>vs.</i> crudeness |
| 9. Democratic manners <i>vs.</i> snobbishness | 21. Proprieties |
| 10. Etiquette | 22. Refinement |
| 11. Exclusiveness <i>vs.</i> inclusiveness | 23. Reserve |
| 12. Formal <i>vs.</i> informal | 24. Social amenities |
| | 25. Social ethics |
| | 26. Tact |

TALKS ON COURTESY AND ETIQUETTE

Assignment: Give three-minute talks upon the forms of etiquette that pertain to the following situations, basing your remarks upon personal observation and experience and upon the reference books named. Cite quotations and examples — suppositional, fictitious, or historical — to illustrate your various points.

Give the talks in an impersonal manner, employing instead of the personal pronoun "you," the impersonal expressions "one," "a person," "a well-bred person," "a refined person," "a gentleman," or "a lady."

General

1. Importance of etiquette
2. Conduct and demeanor
3. Appearance
4. Greetings and farewells
5. Introductions
6. Making and keeping appointments
7. Flag etiquette
8. Platform
9. Telephones

In public places

10. Auditoriums
11. Art galleries and exhibits
12. Clubs and club houses
13. Elevators
14. Libraries
15. Public dining rooms
16. School
17. Street
18. Street cars and motor busses

In business

19. Business correspondence
20. Offices
21. Stores

In the home

22. Calls and calling cards
23. Social correspondence
24. Table : setting of covers and position of guests
25. Table : serving and partaking of various foods
26. Servants
27. Young people in the home

At social functions

28. Invitations and replies
29. Bachelor hospitalities
30. Dances and balls
31. Dinners (formal) and banquets
32. House parties
33. Receptions and afternoon teas
34. Weddings

Recreation and travel

35. Automobile driving
36. Boats and steamers
37. Games and sports
38. Picnics and camping parties
39. Trains
40. Foreign countries

Suggestions for talks. The talks on etiquette are more discursive in nature and therefore require greater detail in note-taking and in organization. The specimen notes that follow are purposely given in full detail because of the importance of these points in affairs demanding a knowledge of the forms of etiquette. Ordinarily these informal note-outlines may be made up of only the general topical divisions.

Introductions:

Order of introduction: The young man is introduced or presented to the young woman, with her name pronounced first. The younger woman is introduced to the older woman, with the older woman's name pronounced first.

Correct phrases to be used in making introductions and responses:

Introduction of gentleman to lady —

"Miss Charming, may I present Mr. Gallant?"

"Miss Charming, may I introduce Mr. Gallant?"

"Miss Charming, I want so much to have Mr. Gallant meet you."

Response of gentleman —

"How do you do, Miss Charming."

"I am very glad (happy, pleased, or delighted) to meet you, Miss Charming."

Or he may merely pronounce her name as he bows.

Response of lady —

"How do you do, Mr. Gallant."

"Thank you."

Or she merely pronounces his name as she bows.

Introduction of young woman to older woman —

"Mrs. Goodmanners, may I introduce Miss Newcome?"

"Mrs. Goodmanners, I would like to have Miss Newcome know you."

"Mother, may I introduce Grace Tactful?"

"Mrs. Goodmanners, my daughter Ernestine."

"Ernestine, I want to introduce you to Mrs. Goodmanners."

Response of older woman —

The older woman takes the initiative in expressing pleasure in the introduction.

Introduction of a young woman to another —

"Miss Modish, Miss Quickwit; Miss Quickwit, Miss Modish."

"Miss Modish, have you met Miss Quickwit?"

"Miss Modish, you know Miss Quickwit, do you not?"

Introduction of one man to another —

"Mr. Agile, Mr. Strong."

Incorrect or provincial phrases to be avoided in making introductions and responses :

"Let me make you acquainted with my friend, Mr. Lackpolish."

"Mr. Crude meet Miss Rustic."

"Mr. Slocum, shake hands with Mr. Green."

Incorrect response —

"Pleased to meet you, Mr. Don't-know-better."

"Am pleased to make your acquaintance."

Remembering names: Cultivation of habit of remembering names; fixing name in one's mind by pronouncing it after the introducer. Tactful asking for name if momentarily forgotten; as, "May I ask your name, please?" or, "Pardon me, I have forgotten your name."

Cues to conversation: Phrases that may be used to start the ball of conversation rolling; as, "Miss Charming is very much interested in the game of tennis, and everyone knows what a tennis fiend you are, Mr. Gallant," or, "Miss Charming has been reading much of the modern verse, Mr. Gallant, and I know you are keen about the recent writers; you will find much in common, I am very sure." Starting the ball of conversation rolling by asking impersonal questions suitable to the occasion and place of meeting; as, "Do you expect to remain long in our busy and thriving city, Miss Charming?"

Courtesy in presentation: Courtesy of asking young woman's permission or that of her chaperon before bringing gentleman up for an introduction. Usual etiquette of lady remaining seated when gentleman is introduced to her. Necessity of introducing all within a small group. Poor form of wholesale introductions.

Cards and letters of introductions: Specimen cards and letters to be brought to class and read.

NOTE: Several of the talks may be given additional interest by the display of definite specimens that serve to illustrate definite points. For the talk on Calls and Calling Cards specimen engraved calling cards may be brought that will also illustrate the different sizes and the various scripts in vogue. The talk on Invitations may be illustrated by specimen invitations that serve to indicate the difference between formal and informal invitations and the

various styles of engraving; as script, block, and shaded block. The talk on Correspondence may be illustrated by specimens of different kinds of stationery representing good, poor, and mediocre tastes; and also by the reading of well-written letters by famous authors and specimen notes of congratulation, of appreciation, and of condolence.

PANTOMIMES AND SCENES

Assignment: The class may divide itself into groups and present the following pantomimes in illustration of the different points given in the talks on etiquette. Some of the pantomimes may gain in effectiveness if presented first in the wrong and then in the right way. The pantomimes should be neither too brief nor too long drawn out. The numbers refer to the subjects as listed on page 314.

For greetings (4):

Boys in rotation rise and bow to the class according to the correct form — placing heels together and making a slight bow with head and shoulders. (All tendency to place the hand over the heart is taboo!)

Girls in rotation rise and bow to the class graciously and cordially.

Two boys bring hats to class and illustrate conventional manner of speaking to girl friends in the school yard or on the street.

Several students illustrate the manner of extending a formal greeting, and then illustrate the cordial but unaffected manner of shaking hands when greeting friends informally.

For introductions (5):

Several students illustrate the correct manner of introducing: (1) a young gentleman to a young lady, (2) a younger woman to an older woman, (3) a young woman to a young woman, (4) a man to a man. The introducer, in each case, should set the ball of conversation rolling by giving those introduced a cue to some mutually interesting topic.

For etiquette towards the flag (7):

Setting and properties: Four chairs arranged in a row to represent a grandstand. A large flag.

Characters: Two boys, two girls, and several members of the R. O. T. C.

Action: As the members of the R. O. T. C. march in front of the grandstand with "The Colors" flying, the young people show respect towards the flag by ceasing all conversation, each boy removing his hat and placing it over his heart, or, if it is assumed to be inclement weather, holding it above his head.

For auditorium etiquette (10):

Setting and properties: Eight chairs placed in rows of four to represent a theater.

Characters: Eight theater patrons and an usher.

Action: Three women, one of whom represents the hostess, enter and illustrate the courtesies of precedence; they take seats in the front row. Two young men enter and take the outside seats of the second row, offering apology to one of the women on the front row whom they accidentally disturb when passing. Young gentleman enters with the young lady he is escorting and they illustrate the usual precedence of walking down the aisle preceded by the usher; they express appropriate appreciation to the theater patrons already seated who rise to allow them to pass. All eight patrons illustrate the courtesy due to both audience and to performers at a concert or a play by arriving on time and by refraining from putting on wraps, hats, or gloves until the last note has been played or the curtain rung down on the last word spoken from the stage.

For elevator etiquette (13):

Setting: Platform representing elevator.

Characters: Three women, two men, and an elevator operator.

Action: Characters enter and illustrate elevator formalities, including the prompt calling of the floor numbers and precedence in entering and leaving the elevator.

For dining room etiquette (15):

Properties and setting: Table, three chairs, table furnishings borrowed from the home economics department, menu cards (both table d'hôte and à la carte) procured from a tea room or hotel.*

Characters: A young man, a young woman, and a chaperon.

Action: After leaving their wraps in the checkroom, the young

man with his guests enter the dining room, the usher shows patrons to the table, the young man and the usher drawing out the chairs in assisting the women guests to be seated. The host, retaining the menu card given him by the usher, asks his guests their preference of foods. The guests pantomime the manner of eating correctly, using the correct silverware for the several courses, illustrating the manner of partaking of the various spoon foods, fork foods, and finger foods, and also of finishing the dinner in good form and leaving the dining room.

For street etiquette (17):

Setting and properties: Platform to represent the street, the edge of the platform the curb:

Characters: A young woman, a young man, a chaperon, and a stranger.

Action: (a) The three friends walk along the street, the escort walking next to the curb (and not between the ladies). The stranger, walking behind the others, notices that one of the ladies has dropped her handkerchief; picking it up, he lifts his hat and lightly touching the escort on the shoulder, gives him the article. The escort tips his hat in acknowledgment of the courtesy and the lady bows her appreciation.

(b) A young man meets a young woman friend on the street and desiring to talk with her, asks that he may walk with her in the direction she is going.

(c) A young woman meets another young woman on the street, and after greeting each other cordially but not effusively, they step into a doorway to carry on a brief conversation.

For street-car etiquette (18):

Setting and properties: A platform to represent a street car with chairs arranged in two's; newspapers and packages.

Characters: A conductor, two men, a young woman with her escort, an older working-woman, and several other patrons.

Action: (a) One of the men occupying the aisle portion of the seat illustrates the courtesy of rising to permit the person on the inner side to pass as he is leaving the car.

(b) The young man illustrates the correct manner of *assisting* the

young woman he is accompanying on and off the street car, the young woman preceding when they are mounting the steps, and the young man preceding when they are descending the steps.

(c) The young woman enters with her escort and one of the men passengers offers his seat with appropriate words; she thanks him in a gracious but impersonal manner and the escort tips his hat in acknowledgment of the courtesy. The older working-woman enters and one of the men buried behind their newspapers rises and offers his seat; she acknowledges the courtesy appreciatively but without the polish of a society woman.

For telephone etiquette (9):

Setting and properties: Three chairs arranged across the front of the platform to represent the rooms in which the telephones are situated for the person calling, the operator or central, and the person called; a third may be added for the person called by mistake.

Characters: Operator, two business men, two young women, and a young man and young woman.

Action: (a) One business man calls another to the telephone illustrating the calling of a number according to the pausing indicated in the telephone directory; for example, 56-345; and the correct manner of answering; for example, "This is J. W. Busyman talking, representing Wholesale and Company."

(b) One young woman calls another, illustrating the calling of the wrong number and asking pardon of the person called unnecessarily to the telephone. She also illustrates the rule that the person who has called first renews the call if the line becomes accidentally disconnected.

(c) A young man calls up a young woman on the telephone and although he has difficulty in making the operator understand the number he is calling, he expresses the utmost courtesy and patience. The young lady replies to the call, "This is Grand 2000." The young man, after making sure that "Miss Wright" is at the telephone, extends the invitation, using the phrases considered in good form; for example, "Would you care to go to the Symphony Concert with me next Friday evening?" or "I am telephoning to ask if you would go with me to the Majestic Theater tonight?" and avoiding crude phrases like "What are you doing this evening?" or "Have you a date for Friday evening?"

For calling etiquette (22) :

Setting and properties : Seven chairs arranged on the platform to represent a living room in a modern home ; a definite place to represent the front door and a place for the hats and wraps.

Characters : A hostess, two gentlemen callers, a young woman and a young gentleman, and two young women.

Action : The hostess goes to the door and greets her several friends who come to call in the order named above. The young men leave their hats and coats in the hallway. The hostess introduces the guests to one another, the young men rising and standing at the side of, or behind, their chairs when the hostess or any of her women guests rise. The guests act out the proper etiquette observed when departing.

For dances and balls (30) :

Setting and properties : The platform with chairs arranged to represent a ballroom.

Characters : The hostess, five young women, three young men, and a chaperon.

Action : The guests enter and are greeted by the hostess. The guests distribute themselves as if in the midst of the social affair. The young men approach the young women asking in correct phrases for the dance ; for example, "May I have this dance?" "Would you care to dance?" "I believe this is our dance," and *avoiding* the crude expressions, "Have you a partner for this dance?" "Have you this dance taken?" A young man brings a young woman to her place with her chaperon, and thanks her for the dance, and she replies appropriately. Everyone present expresses thoughtful appreciation to the chaperon. As they take leave of their hostess the guests voice their appreciation for her hospitality.

For automobile etiquette (35) :

Setting and properties : Seats arranged upon the platform to represent a five-passenger automobile.

Characters : A young man, a young woman and her mother. An older man, his wife, and three young ladies.

(a) The young man calls for his young woman friend and her mother. (He never toots the horn and expects them to appear!)

He assists them in entering the car and if he finds it necessary to go around the car, he goes in front. The party arrives home and the young man escorts his guests to the front door and expresses his appreciation for the privilege of taking them for the drive.

(b) The older people call for the younger people to take them driving. The guests wait for the hostess to assign places in the car. The party returns and the guests express in neither too effusive nor too cold a manner their appreciation for the drive.

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Culture by Conversation

Etiquette :

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Harland, Marion

Holt, Emily

Learned, Ellin C.

Post, Emily

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Good Forms for All Occasions

Complete Etiquette

The New Encyclopædia of Etiquette

Everybody's Complete Etiquette

Etiquette

Standard Etiquette

*Know How to make several
kinds of introductions*

PART VI
PLATFORM READING

CHAPTER XXIII

STORY-TELLING

With high esteem and full respect, I greet a genuine story-teller; with intense gratitude I grasp him by the hand. — FROEBEL

Practical value of story-telling. Story-telling is a practical art. It is used in the schoolroom, on the playground, in the library, around the bonfire, by the fireside, on the train, on ship-board, at the dinner table, and on numerous other occasions both informal and formal. Story-telling proves its value in that it quickens the imagination, enriches the vocabulary, develops the sense of continuity, and on the whole, gives the one telling the story a feeling of ease and freedom, and renders him more sympathetic, more appreciative, and more companionable.

Kinds of stories. There are many kinds of stories: fables, proverbs, myths, animal stories, fairy stories, classic myths, hero stories, folk-lore tales, stories based upon history and upon nature, epics, dramas, old tales of love and adventure, and modern short stories. Any of these may be told incidentally as a part of a speech, or may be told for the story itself.

If a goodly portion of the term's study can be spent upon the art of story-telling, all of the kinds of stories named above may be told in succession; if only a part of the term's work can be apportioned to this phase of interpretation, the telling of the first and last named — the fables and the modern short stories — will furnish abundant opportunity for practice, and, it is to be hoped, give impetus to further development in this pleasurable art.

It is well to begin the telling of stories with a fable, for this form of narration is so uninvolved in content that the two qualities essential to the success of any story-teller — ease and directness —

may be acquired at the start through the very simplicity of the fable itself.

The art of story-telling cannot be learned by mere theory, nor even with the telling of one or two stories; therefore, in addition to the telling of several stories in class, relate many others both at informal social gatherings and in your conversation at home.

Selecting the story. Select a story that is well constructed, original in plot, and natural in characterization. Select a story that appeals to you, then you may feel quite sure it will appeal to your audience. It goes without saying, the stronger and more interesting the story, the better it can be told.

The modern short stories may be classified into stories of incident, of character, of setting, of plot, of situation, of dialect, of local color, and of ideas. Have clearly in mind the type of story that you are telling, and also your motive in telling it, whether for the sake of its mere beauty of style, for amusement, for enlightenment, for upliftment, or for all four motives in combination.

Telling the story. Before relating the story itself, give clearly and distinctly the title and also the author's name. This is not only an act of courtesy to the audience but of justice to the author.

With such deftness that the audience is aware that necessary information is being given to them, but is unaware of the method used, make clear in your introductory remarks the following:

1. A general atmospheric feeling
2. The time the events are supposed to take place
3. The setting, or the place of action
4. The names and individual characteristics of the principal characters
5. The action preliminary to the main incident

Imagine the setting and make it so vivid to the audience that throughout the telling of the story they have a definite background in their minds. Neither hurry nor drag the introduction. Remember, that if you make yourself heard and understood with the first few words, you will doubtless have little difficulty in holding the attention of everyone to the end.

Be sure to have the main part of the story well in mind. Block it out in such a way that the relation of the incidents to the main episode, as well as of the incidents to one another, is most apparent. Know definitely, and let your audience know definitely, when you pass from one incident to the next. And be sure to bring out a well-defined climax. Omit all unnecessary details, and do not allow yourself to digress in the telling of any story. Kipling, a master of short-story writing, reminds us when we are tempted to swerve from the main plot, — “But that is another story,” and we can well heed the advice.

Give as few descriptions as possible, and make these vivid. Recount the story as if you were painting a picture with a few telling strokes of the brush. As direct discourse imparts a sense of immediate presence and actuality, and seems to arouse a keener interest, turn the indirect discourse, wherever possible, into the direct; for example,

Indirect: Esther said that the hoot of the owl in the middle of the night was most uncanny.

Direct: “The hoot of the owl in the middle of the night was most uncanny,” said Esther.

Under ordinary circumstances do not change either the person or the tense in the midst of the story. The present tense, if used uniformly throughout, is permissible and it may be used to advantage to convey a feeling of immediate presence and realism. Because it is in keeping with the thought of almost any story, the past tense, however, is the one used most generally. A change in tense is not conducive to clearness — as for instance from the past to the present; neither is a change in person — as for instance from *you* to *he* or from *I* to *they*.

Use variety in your choice of words and in your sentence structure. There are many synonyms for the expression *he said*; for example, *stated*, *declared*, *whimpered*, *breathed*, *suggested*, *spoke*, *iterated*, *whispered*, and you would do well to use some one of these specific expressions in lieu of the commonplace phrase named. And there are many ways of constructing sentences other than that

of beginning with a noun, following it with a verb, and concluding with an object.

The form of dramatic interest that holds the attention of the audience more than any other is the element of suspense. The audience is continually saying to itself: "Oh, I know how it is going to be." "Oh, it isn't to be that way at all." "Yes, it is to be the way I thought in the first place." Then the turning point, or, as it is expressed in dramatic terms, the highest point of complication, is reached; and this climax should be as clearly defined in the telling of the story as it is in the story itself. From this point on, there is the falling action, and the audience is continually saying to itself: "Oh, I know how it is going to turn out." "Oh, no, it isn't to be that way at all." "Yes, it is —," etc. The audience likes to have its interest enchained by anticipation, uncertainty, or conjecture; therefore make the most of this element of suspense.

Let the characters live; interpret them in such a way that they seem to feel deeply, and the audience is bound to feel deeply. Show both sympathy and a sense of humor. Tell the story as if you had been — or better still, as if you are — an eyewitness to the events and were taking the audience into your confidence in telling them what you see. Brighten the story and give action to it with both facial expression and gestures in keeping with the action of the story, bearing in mind, however, that gestures are but accessories to the telling of the story and not a part of the main interest. If the story as a whole is told in dialect, relate it in like style. Dialectic interpretation is a matter of observation or of imitation, and of daring to make the attempt. Master several dialects (see page 363) and you will increase your story-telling abilities many fold.

It is not necessary for you to confine yourself to the words of the author, nor to the more minute details of the plot. While it is necessary to keep the main movements of the plot, cut the story if it is too long. Long stories are usually "bore-some" in the telling, and unless you are able to condense them to fit the time allotted you, do not attempt to relate them.

Choose others that proceed swiftly from point to point to a well-rounded conclusion.

Just as there are two kinds of endings to plays, there are two kinds of endings to stories. With one kind, the story terminates at the highest point of complication, or the climax; for example, *The Wise Men* by O. Henry. With the other kind, the story goes beyond this highest point of complication and gives a dénouement, or unraveling of the plot; for example, *The Gold Brick* by Brand Whitlock. The first kind of ending is perhaps the more popular — at least at the present time; but the second is considered more literary. In telling the story, end it according to the plan of the author.

When telling a story to a group of persons, whether the group is composed of children or of older people, do not offset the spontaneity of your story-telling by the use of notes. Tell the story with liveness and directness.

After-dinner stories should invariably be of wholesome character and in accordance with the highest standards of refinement and culture. No phrase or incident should be spoken that would indicate a lack of reverence for the Deity; no phrase or incident should be mentioned that would indicate a lack of deference for one's fellow man, whoever he may be. A good after-dinner story-teller is welcome everywhere; he is not sarcastic, he never muffles the joke, and he always proceeds rapidly to the point of his story, for he remembers that many people today can "listen" faster than others talk. Cultivate the art of after-dinner story-telling.

Story-telling is an art, and it may be said in conclusion that the rules of proportion, balance, light and shade, and center of interest may be applied to this art as to any other.

FABLES

Assignment: Read one of the following animal fables and tell it to the class after rehearsing it at home in order that you may be sure that you can tell it with animation, sympathy, and simplicity. Do not forget to state the moral of the fable. Stand quite close to the class in giving your recital of the simple happenings, and include every member of the class-audience.

Æsop

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|---|--------------------------------|
| 1. The ants and the grass-hoppers | 12. The lion and the mouse |
| 2. The cock and the fox | 13. Mercury and the woodman |
| 3. The crow and the pitcher | 14. The oak and the reed |
| 4. The dog in the manger | 15. The two foxes |
| 5. The dog and his shadow | 16. The wolf and the crane |
| 6. The elephant and the assembly of animals | |
| 7. The fox and the raven | <i>La Fontaine</i> |
| 8. The frog and the ox | 17. The acorn and the pumpkin |
| 9. The frogs desiring a king | 18. The hornets and the bees |
| 10. The hare and the tortoise | 19. The monkey and the leopard |
| 11. The jack and the peacock | 20. The ploughman and his sons |

CLASSIC MYTHS

Assignment: Choose one of the following classic myths and after reading it in order to gain the continuity of the story and the relation of the several characters, tell the myth to the class, using, in so far as you can, the language of the author. Be sure that you have mastered the pronunciation of the names, both of characters and of places.

1. The reign of Jupiter
2. Prometheus, the champion of man
3. Arachne
4. Apollo
5. Hyacinthus
6. Phaëthon
7. The punishment of Niobe
8. Apollo, Pan, and Midas
9. Daphne
10. Venus and Adonis
11. Cupid and Psyche
12. Atalanta's race
13. Hero and Leander

14. Pygmalion and the statue
15. Pyramus and Thisbe
16. The choice of King Midas
17. Search of Ceres for Proserpine
18. Search of Orpheus for Eurydice
19. Echo and Narcissus
20. Perseus and Medusa
21. Perseus and Atlas
22. Bellerophon and the Chimæra
23. The labors of Hercules
24. The quest of the Golden Fleece
25. The Argonauts

NOTE: This series of talks should be preceded by an explanatory talk concerning the relation of Greek and Roman mythology to the life of the people. A brief and direct explanation should be given regarding the great gods and the lesser gods. Myths of the Norsemen also form good material for this phase of story-telling.

STORY-TELLING

Assignment: Choose one of the following stories to tell before the class. After reading the story silently, block it out, giving special attention to the climax, and then rehearse it several times at home. As you give the story to the class, keep clearly in mind the setting and be sure that you make the characters live.

STORIES

GROUP I

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| 1. <i>Ambitious Guest, The</i> | Nathaniel Hawthorne |
| 2. <i>Bar Sinister, The</i> | Richard H. Davis |
| 3. <i>Below the Curve</i> | Alvah Milton Kerr |
| 4. <i>Buck Wins a Wager</i> | Jack London |
| 5. <i>Cat and the Cherub, The</i> | Chester B. Fernald |
| 6. <i>Celebrated Jumping Frog, The</i> | Mark Twain (Samuel Clemens) |
| 7. <i>Chief Operator, The</i> | Elizabeth Stuart Phelps |
| 8. <i>Citizen, The</i> | James F. Dwyer |
| 9. <i>Cowboys of the Skies</i> | Ernest Poole |
| 10. <i>Dog's Tale, A</i> | Mark Twain |

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|--|-----------------------|
| 11. <i>Gallegher</i> | Richard H. Davis |
| 12. <i>Girl of the Limberlost</i> (selections) | Gene Stratton Porter |
| 13. <i>Gold Bug, The</i> | Edgar Allan Poe |
| 14. <i>Great Carbuncle, The</i> | Nathaniel Hawthorne |
| 15. <i>Gulliver, the Great</i> | Walter A. Dyer |
| 16. <i>Freshman Full-Back, The</i> | Ralph D. Paine |
| 17. <i>Her First Horse Show</i> | David Gray |
| 18. <i>Indian of the Reservation, The</i> | Grace Coolidge |
| 19. <i>King of Boyville, The</i> | William Allen White |
| 20. <i>Man without a Country, The</i> | Edward Everett Hale |
| 21. <i>Messenger, A</i> | Mary Shipman Andrews |
| 22. "Next Year" | William Almon Wolff |
| 23. <i>Perfect Tribute, The</i> | Mary Shipman Andrews |
| 24. <i>Rab and His Friends</i> | John Brown |
| 25. <i>Ransom of Red Chief, The</i> | O. Henry (Porter) |
| 26. <i>Riverman, The</i> | Stewart Edward White |
| 27. <i>Rikki-tikki-tavi</i> | Rudyard Kipling |
| 28. <i>Scarlet Ibis, The</i> | Mary Shipman Andrews |
| 29. <i>Source of Irritation, A</i> | Stacy Aumonier |
| 30. <i>Stickeen</i> | John Muir |
| 31. <i>Story of Scotch, The</i> | Enos Mills |
| 32. <i>Trail of the Sandhill Stag, The</i> | Ernest Thompson Seton |
| 33. <i>To Build a Fire</i> | Jack London |
| 34. <i>Toomai of the Elephants</i> | Rudyard Kipling |
| 35. <i>Wee Willie Winkie</i> | Rudyard Kipling |

GROUP II

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|---|---------------------|
| 1. <i>All or Nothing</i> | Charles C. Dobie |
| 2. <i>Balacchi, The</i> | Rebecca H. Davis |
| 3. <i>Courting of T'nowhead's Bell, The</i> | James M. Barrie |
| 4. <i>Dr. Jekyll and Mr. Hyde</i> | Robert L. Stevenson |
| 5. <i>Fanny Herself</i> | Edna Ferber |
| 6. <i>Ghosts That Have Haunted Me</i> | John Kendrick Bangs |

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|---|-------------------------|
| 7. <i>Gold Brick, The</i> | Brand Whitlock |
| 8. <i>Hamerton Typewriter, A</i> | Eliza White |
| 9. <i>Keeper of the Light, The</i> | Henry van Dyke |
| 10. <i>Lady or the Tiger, The</i> | Frank Stockton |
| 11. <i>Little Woman and the Busy Man, The</i> | Eleanor H. Brainerd |
| 12. <i>Marjorie Daw</i> | Thomas B. Aldrich |
| 13. <i>Masque of the Red Death, The</i> | Edgar Allan Poe |
| 14. <i>Municipal Report, A</i> | O. Henry |
| 15. <i>Mlle. Olympe Zabriski</i> | Thomas B. Aldrich |
| 16. <i>Monsieur Beaucaire</i> | Booth Tarkington |
| 17. <i>Moti Guj — Mutineer</i> | Rudyard Kipling |
| 18. <i>Necklace, The</i> | Guy de Maupassant |
| 19. <i>New England Nun, A</i> | Mary E. Wilkins Freeman |
| 20. <i>My Double</i> | Edward Everett Hale |
| 21. <i>My Husband's Book</i> | James M. Barrie |
| 22. <i>Passion in the Desert, A</i> | Honoré de Balzac |
| 23. <i>Penrod Stories</i> | Booth Tarkington |
| 24. <i>Quality</i> | John Galsworthy |
| 25. <i>Real Thing, The</i> | Henry James, Jr. |
| 26. <i>Retrieved Reformation, A</i> | O. Henry |
| 27. <i>Rose of the Ghetto, A</i> | Israel Zangwill |
| 28. <i>Spectre Bridegroom, The</i> | Washington Irving |
| 29. <i>Story of the Other Wise Man, The</i> | Henry van Dyke |
| 30. <i>Tale of Negative Gravity, A</i> | Frank Stockton |
| 31. <i>Three Arshins of Land</i> | Leo Tolstoy |
| 32. <i>Under the Lion's Paw</i> | Hamlin Garland |
| 33. <i>Up the Coolly</i> | Hamlin Garland |
| 34. <i>White Feather, The</i> | Thomas B. Aldrich |
| 35. <i>Woman and Her Bonds, The</i> | Edwin Lefevre |

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A Book of Narratives
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French, J. L.	<i>Sixty Years of American Humor</i>
Gross, Anthony	<i>Lincoln's Own Stories</i>
Shriner, Charles A.	<i>Wit, Wisdom, and Foibles of the Great</i>

CHAPTER XXIV

PREPARATION AND PRESENTATION OF READINGS

All true culture, to be true, must be unconscious of the process that induced it. But before it is attained, one must be more or less "under the law," until he become a law to himself, and do spontaneously and unconsciously what he once had to do consciously, and with effort.

—HIRAM CORSON

Steps in preparation. Platform reading, whether for the recitation or for school programs, requires careful thought and preparation. On general principles, it is best not to allow yourself to learn through imitation of another. Have the feeling that you are letting the work unfold from within outward. See and hear productions of all forms of good art, but only that they may contribute to the molding of your individual style.

Choose a reading that interests you and that you firmly believe will interest the audience. Sometimes you will be guided in your selection by the name and fame of the author, sometimes by the interesting nature of the theme, and sometimes by the manner of treatment of the plot. Whatever your motive in choosing, be sure that the selection is worthy of your abilities, of the time and effort you are to expend upon it, and of the time and thought the audience is to give to it.

The first step in the preparation of a reading for platform interpretation is to read the selection to one's self in its entirety for the purpose of gaining the distinctive atmosphere.

The second step is to consult the dictionary and other sources of information for every word and name that is unfamiliar. It is important that this be done previous to an oral reading of the selection, for oftentimes it happens that a person who allows himself to mispronounce a word during the first few readings, mispronounces

it at the final reading even though he has pronounced it correctly in the interim. Accuracy at the outset in the definition and pronunciation of words will give a sense of assurance and freedom that cannot be estimated.

The third step is to spend some time in visualization and meditation. Picture most vividly the setting or background. Set the story into place. Take regard of all contrasts of color, line, form, and characters. Individualize the ideas; differentiate the words; seek to illuminate each word with its fullest significance. The more intelligent and sympathetic your insight of the meaning of the selection, the more deeply the audience will appreciate your interpretation. To illustrate this step in the preparation of a reading, the following instance is cited: The boy chosen to give Van Dyke's "Democratic Ode" on a school program was of the scholarly type and had obtained most of his education from books rather than from life. The meaning of the words *patriotism*, *children*, *beauty*, and *democracy*, mentioned in the poem, he seemed to know from a book standpoint but not from real life. He was told to converse with the Civil War veterans at the Old Soldiers' Home, to play and talk with the children of the neighborhood, to observe and meditate upon all things beautiful about him — flowers, pictures, music — and, most important of all, to walk up and down the main street of the city, appreciating the people from whom he usually shrank because he had always thought them a little common. Through these various experiences he learned the genuine meaning of the words *patriotism*, *children*, *beauty*, and *democracy*; and, as a result, in his interpretation he illuminated these words with the understanding that comes through actual participation. After the program, he stated that he had never spent such a wonderful ten days in his life.

The fourth step is the blocking out of the reading according to its natural units or divisions of thought, with especial notice taken of the well-defined climax. This blocking out is essential for the intelligible interpretation of any form of story or play. The following instance will serve to illustrate this fourth step: A student was asked to recite a poem that he had written. With his first reading

he gave the poem without pause or phrase, for he had never blocked out the poem even to himself. It was not until he had divided the thought of the poem into its main parts — and there were main parts, for the boy was a natural poet — that he could read it in a manner intelligible to his hearers.

Give careful preparation to every reading that you are to interpret to an audience. Consider it thoughtfully as a whole and just as thoughtfully in every detail, even the smallest, and you will be manifoldly repaid by the interest and appreciation of the audience.

Cutting the reading or play. Readings which have dramatic or dynamic interest are frequently too long, especially for a school audience. It is generally conceded that a student, under ordinary circumstances, should not attempt to hold an audience with a reading longer than ten minutes.

Cutting a selection that you like is not a happy process. Everyone is reluctant to leave out passages that appeal to him because of their beauty or strength. Nevertheless cutting can be done if necessary, and the person who thus condenses a good story will learn much in the process.

Sometimes it is necessary to slash whole passages or even pages; sometimes the cutting of a word here and a word there will suffice. Often a reader can express by suitable pantomime, gesture, or tones of voice such explanatory phrases as: *tossing her head, she sighed, breathing hard, he said lightly, he concluded emphatically*, and thus save words by "suiting the action to the word." Many a selection and not a few plays could be interpreted with far greater interest and zest if they were subjected to this pruning process.

Memorizing. Before you begin to memorize a reading or part, have before you a perfect and final copy of the selection. Most of us unconsciously memorize according to sight, and thus a confused page may, and probably will, result in a confused recitation or performance. Remember that it is far easier to learn than it is to "unlearn" even single words or phrases. If the cuttings are made in the book itself, always have the selection typewritten, with all cuttings omitted. If further cuttings are made, have the copy retyped several times if necessary, but do not attempt to commit

the part or selection to memory until it is given to you in its final form.

Assimilate the meaning and thought of the selection before attempting to learn a part or selection by heart; fix definitely in mind the points according to the way that you have blocked out the selection. The process of association of ideas will assist you in proceeding from one point to the next. Progress from the first point to the second, from the second to the third, et cetera, with precision.

All of us realize that the power and habit of reasoning is superior to that of memorizing, but we must make memorization an adjunct to reasoning; and also, we must let the reasoning faculty assist in the process of memorization. If you have what you think is a weak memory, begin memorization work with a short selection, a very short selection if necessary, and gradually take longer selections, but endeavor to know perfectly that which you memorize.

Rehearsing. Rehearse the reading in the manner you intend giving it. To rehearse in a half-hearted way has a stagnating or stunting effect upon the expression of the words as well as upon the character portrayal. Bear in mind that your abilities are by no means limited and that with every step of progress you are free to go forward another step. Therefore, make all the headway you possibly can at each rehearsal.

Whether rehearsing in a small room or in an empty auditorium, talk, read, or act as if the audience were before you listening attentively. Let the imaginary audience be the same size as the real audience promises to be; thus not only will you establish a feeling that the audience is an integral part of the performance, but you will avoid the restraint that is bound to ensue if you read or act as if to yourself alone.

In the early rehearsals do not become impatient if the director asks you to stop when you make mistakes and to give the word or phrase as it should be given. In the subsequent rehearsals the director will doubtless allow you to proceed without interruption, making notes of your omissions and commissions which he will give to you later. It is most essential that you establish this feel-

ing of continuity and completeness before you interpret the reading for others.

Presentation of the reading. Immediately previous to giving a reading before a class or a formal audience, spend a few moments by yourself in freshening your visualization of the scenes and characters. As you enter upon the platform or stage, have this imaginary setting before you. If the scene is a mountain cabin in the Rocky Mountains, imagine that you are in that immediate environment. If the scene is a tiny room in the slums of Chicago, imagine that you are actually in that place. Think of every one of the characters as coming from, or going to, some imaginary but definite locality (see page 436).

If you use a reading stand, let it be of the kind that is unobtrusive and will not seem to be a barrier between you and the audience. Never remain back of a reading stand unless you are to make use of it; rather set it aside, or remove it altogether.

Approach the audience with the feeling that "we" are to read a good story or play. Be spontaneous! Be buoyant! Enjoy both the reading and the giving of it. If you do not enjoy it, how can you expect the audience to enjoy either the story or your interpretation? Be earnest and enthusiastic, but be sure that the thought of the selection rather than your earnestness and enthusiasm engages the attention of the audience. If you read the story or play in such a manner that the audience forgets you and thinks only of the story itself, you may know that you are making a success of the reading.

Announce the title of the reading and the author's name in a clear, direct manner. Such an announcement serves two purposes: to give information and to let the audience become acquainted with your voice and manner. The title centers the attention of the audience. It is said that a good title arouses but baffles the curiosity; therefore, make the most of the announcing of the title. The announcement of the authorship of a selection is important; first, because credit should be given to whom credit is due, and secondly, because the audience, in most instances, wishes to know. When giving these preliminary announcements, indicate by ap-

propriate voice and facial expression the kind of reading you are about to give — light, serious, thoughtful, or humorous.

The introduction of a story is part of the reading and it should be given to the listeners in a clear, thoughtful, and direct manner. Under ordinary circumstances, begin the reading in rather a low-pitched voice which will attract. Pronounce every syllable clearly. The mumbling or slurring of a syllable may well be compared to the dropping of a stitch when one is knitting a sweater, or to the missing of a cylinder when one is driving an automobile!

Anticipate the turning of a page; this should be accomplished in such a manner that no one in the audience is aware that pages are being turned. It is taken for granted that the moistening of the finger to facilitate this action is not good form.

Remember that the eye expresses almost as much as the voice; therefore, let the expression in the eyes be responsive to the variations in the thought and to the various characterizations. Look directly at the audience during explanations, arousing them to feel a direct interest in the people about whom you are disclosing certain facts and fancies.

When reading a play, condense all explanations and give them in a direct and informal manner. With these explanatory remarks, just as with the play itself, establish and maintain the illusion that the characters are moving, not upon a stage or platform, but in natural surroundings. Make clear to the audience when a character enters or exits, but by no means consider it essential to pronounce the name of each character every time he or she speaks, provided you can portray by attitude and voice the individuality of that character so that it is perfectly obvious to the audience who is speaking and to whom he is speaking.

A humorous reading or part demands a light-hearted and merry atmosphere; this you are more likely to impart if you have a sincere feeling of light-heartedness and merriment. When reading or acting a comedy, approach your work in a laughing mood; otherwise, the comedy may be a semi-tragedy.

The tendency in giving a reading of some length is to begin well, and perhaps to end well, but to let one's reading sag in inter-

est and force in the intervening portions. Sustain your own interest and that of your audience in the body of the reading to the most minute detail, letting your interpretation gain in feeling and power, breadth and depth of understanding with each succeeding point, until the culmination of interest is reached in the climax or the conclusion.

Usually the reader gives the closing paragraph of the selection in slower tempo and with a tone of finality, just as a musician often plays the chords of a musical selection a little more slowly and with cumulative force as he approaches the end of the score (see page 112).

Prompting and the prompter. If you have a memory upon which you can depend, continue to depend upon it. If a prompter would give you a feeling of greater security, do not hesitate to ask for one.

The prompter should have no other duties to perform than that of prompting; he should keep his thoughts and eyes on the book, not removing them for a single instant. He should stand completely out of the sight of the audience, and in such a way that the sound of his voice will travel away from the audience and directly to the one reading. His enunciation should be exceptionally clear (see page 70). As a repetition of the prompting words is most embarrassing for all concerned, the prompter should see to it that he is heard the first time. Usually it is necessary for him to utter only the beginning words of the phrase, but he should be ready to give more if he can thus add to the smoothness of the performance.

The prompter should have been present at several of the rehearsals. The reader or actor often pantomimes part of his work; if the prompter has not heard and watched the performances, he is apt to interrupt this silent action and prompt too soon or in the wrong place.

The reciter or actor under no consideration should turn towards the prompter in his effort to hear and understand the cue words; if there is a pause while he is waiting to be prompted, he should be resourceful enough to pantomime his part until prompted.

The prompter may be in the background, but he is nevertheless an indispensable accessory of the performance.

CHAPTER XXV

REPERTOIRE

I read and seem as if I heard thee speak,
The master of thy galley still unloads
Gift after gift. — BROWNING

A repertoire and its value. The building up of a repertoire, a list of readings and recitations that have been thoroughly rehearsed and are ready for interpretation or performance before an audience, may indeed demand versatility. But to be able to do several things well and with perfect ease gives one a sense of freedom and self-mastery that nothing can supplant. Frequently one hears a person make excuses for his seeming limitations of expression on this wise: "You see, I have a single-track mind," unaware that perhaps his hearer is thinking, "Yes, and a narrow-gauged one, too." Master of many arts — a painter, a sculptor, an architect, and an engineer — Leonardo da Vinci is often cited as the world's most versatile genius. We cannot all be a da Vinci, but as "genius is the power of taking pains," we may with a little conscious effort broaden our various modes of expression to the strengthening of our individuality and with some gratification to our friends.

Poetry and prose are both included in a repertoire. What is poetry? What is prose? Are they more alike than unlike? These are the questions asked and answered by the literary sages of every era. Poe speaks of poetry as the "rhythmical creation of beauty." Carlyle calls it "musical thought." Steadman styles it as "rhythmical, imaginative language, expressing the invention, taste, thought, passion, and insight of the human soul." The sum and substance of all the definitions seems to be that in thought-content poetry springs from and appeals to the imagination and

the emotions; in language it abounds in imagery or figures of speech; and in form it is of measured or metrical cadence. Prose (*L. prosus*, straightforward or direct), on the other hand, is of the intellect and arouses a more logical train of thought than does poetry; its chief characteristic may best be expressed in the derivative meaning of the word. And just here lies the conceded distinguishing difference between prose and poetry — the arrangement. Poetry may or may not be written in rhyme, it may or may not have a definite meter or measure, but it is always written in verse (*L. vertere*, to turn round) or lines each of which begins with a capital letter. Prose proceeds “straight on.”

Here a few words may be said regarding the interpretation of poetry and prose. Read poetry with the lilt that characterizes nearly every poem, but watchfully avoid the sing-song, valentine style of expression. You may easily overcome any habit you may have thoughtlessly acquired of reading poetry in this forced manner if you will learn to stress words within the line rather than the rhymed end-words, and to make the most of the run-on lines. For instance, in the following lines from Sidney Lanier’s poem “Sunrise,” bring out other words than those at the end of the lines, and where there is no punctuation mark, group the words of one line with those of the next.

(Run home, little streams,
 With your lapfuls of stars and dreams), —
 And a sailor unseen is hoisting a-peak,
 For list, down the inshore curve of the creek
 How merrily flutters the sail, —
 And lo, in the East! Will the East unveil?
 The East is unveiled, the East hath confessed
 A flush: ’tis dead; ’tis alive: ’tis dead, ere the West
 Was aware of it: nay, ’tis abiding, ’tis unwithdrawn:
 Have a care, sweet Heaven! ’Tis Dawn.

Read prose with due regard to the strength and directness of the phraseology and logical continuity of ideas, but seek to bring out the free rhythmical quality always characteristic of good prose.

To be an all-round, versatile reader you should be able to read, and in most instances give as a memorized recitation, one of each of the following representative types of literature. If the members of the class plan to do intensive study in interpretation, they will doubtless follow *the individual manner of recitation*, each member choosing from each successive series a selection which he feels is best suited to his powers and abilities. The selections in the various lists may easily be found in the school or city library. There is great value in a student browsing among the various books of selected readings, for he thereby molds his taste and his powers of discrimination. (For list see page 410.)

THE REPERTOIRE

1. FABLES (See page 332)
2. STORIES (See pages 333, 334)
3. LYRIC CLASSICS

A lyric poem is expressive of the personal feeling and inmost thoughts of the poet himself. A narrative or a dramatic poem, on the other hand, is the recounting of the deeds and thoughts of persons other than those of the writer. Lyric poetry may thus be said to be subjective, and narrative poetry to be objective in theme and treatment. There are nature lyrics, philosophical lyrics, love lyrics, and patriotic lyrics.

The general form of the lyric is the stanza: the special forms are the sonnet, the ode, and the roundel. In whatever form the poet expresses his thoughts, there is the development of only one idea.

There is no better basis for the study of the art of interpretation than the study of lyric classics. Bear in mind, if you will, Carlyle's statement, "We are all poets when we read a poem well."

Assignment: Choose one of the following lyric poems, or some other lyric poem that has sufficiently stood the test of time to be called a classic, read the poem meditatively, and then read it before the class for a rehearsal: memorize the poem according to the suggestions given on page 339 and then recite it with the full depth of meaning before the class.

THE JOY OF THE HILLS¹

I ride on the mountain tops, I ride ;
 I have found my life and am satisfied.
 Onward I ride in the blowing oats,
 Checking the field-lark's rippling notes —

Lightly I sweep

From steep to steep :

Over my head through the branches high
 Come glimpses of a rushing sky ;
 The tall oats brush my horse's flanks ;
 Wild poppies crowd on the sunny banks ;
 A bee booms out of the scented grass ;
 A jay laughs with me as I pass.

I ride on the hills, I forgive, I forget

Life's hoard of regret —

All the terror and pain

Of the chafing chain.

Grind on, O cities, grind :

I leave you a blur behind.

I am lifted elate — the skies expand :

Here the world's heaped gold is a pile of sand.

Let them weary and work in their narrow walls :

I ride with the voices of waterfalls !

I swing on as one in a dream — I swing

Down the airy hollows, I shout, I sing !

The world is gone like an empty word :

My body's a bough in the wind, my heart a bird !

— EDWIN MARKHAM

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IN BLOSSOM TIME

It's O my heart, my heart,
 To be out in the sun and sing —
 To sing and shout in the fields about,
 In the balm and the blossoming !

Sing loud, O bird in the tree ;
 O bird, sing loud in the sky,
 And honey-bees blacken the clover beds —
 There is none of you glad as I.

The leaves laugh low in the wind,
 Laugh low, with the wind at play ;
 And the odorous call of the flowers all
 Entices my soul away !

For O, but the world is fair, is fair —
 And O, but the world is sweet !
 I will out in the gold of the blossoming mold,
 And sit at the Master's feet.

And the love my heart would speak,
 I will fold in the lily's rim,
 That th' lips of the blossom, more pure and meek,
 May offer it up to Him.

Then sing in the hedgerow green, O thrush,
 O skylark, sing in the blue ;
 Sing loud, sing clear, that the King may hear,
 And my soul shall sing with you !

— INA COOLBRITH

“GO DOWN TO KEW IN LILAC-TIME”¹

Go down to Kew in lilac-time, in lilac-time, in lilac-time ;
 Go down to Kew in lilac-time (it isn't far from London !)

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And you shall wander hand in hand with love in summer's wonder-
land ;

Go down to Kew in lilac-time (it isn't far from London !)

The cherry-trees are seas of bloom and soft perfume and sweet
perfume,

The cherry-trees are seas of bloom (and oh, so near to London !)
And there they say, when dawn is high and all the world's a blaze
of sky

The cuckoo, though he's very shy, will sing a song for London.

The Dorian nightingale is rare and yet they say you'll hear him
there

At Kew, at Kew in lilac-time (and oh, so near to London !)

The linnet and the throstle, too, and after dark the long halloo
And golden-eyed *tu-whit, tu-whoo* of owls that ogle London.

For Noah hardly knew a bird of any kind that isn't heard

At Kew, at Kew in lilac-time (and oh, so near to London !)

And when the rose begins to pout and all the chestnut spires are out
You'll hear the rest without a doubt, all chorussing for Lon-
don : —

Come down to Kew in lilac-time, in lilac-time, in lilac-time ;

Come down to Kew in lilac-time (it isn't far from London !)

And you shall wander hand in hand with love in summer's wonder-
land ;

Come down to Kew in lilac-time (it isn't far from London !)

— ALFRED NOYES

Additional lyric classics for individual readings :

- | | |
|--------------------------|----------------------|
| 1. <i>America for Me</i> | Henry van Dyke |
| 2. <i>Apple Blossoms</i> | William Martin |
| | (see page 39) |
| 3. <i>Bells, The</i> | Edgar A. Poe |
| 4. <i>Brook, The</i> | Alfred Tennyson |
| 5. <i>Butterfly, The</i> | Edwin Markham |
| 6. <i>Butterfly, The</i> | Alice Freeman Palmer |
| 7. <i>Daffodils</i> | William Wordsworth |

8. <i>House by the Side of the Road, The</i>	Sam W. Foss
9. <i>Cataract of Lodore, The</i>	Robert Southey
10. <i>If —</i>	Rudyard Kipling
11. <i>Mont Blanc</i>	Gordon Byron
12. <i>My Springs</i>	Sidney Lanier
13. <i>Ode on a Grecian Urn</i>	John Keats
14. <i>Ode to the West Wind</i>	Percy B. Shelley
15. <i>Once on a Time</i>	Kendall Banning
16. <i>On the Grasshopper and Cricket</i>	John Keats
17. <i>Out where the West Begins</i>	Arthur Chapman
18. <i>Ring Out, Wild Bells</i>	Alfred Tennyson
19. <i>"She was a Phantom of Delight"</i>	William Wordsworth
20. <i>Song of the Chattahoochee</i>	Sidney Lanier
21. <i>Tell Me, My Heart, if This Be Love</i>	George Lyttleton
22. <i>Then</i>	Rose Terry Cook
23. <i>Tiger-Lilies</i>	Thomas B. Aldrich
24. <i>To the Cuckoo</i>	William Wordsworth
25. <i>To a Skylark</i>	Percy B. Shelley

4. MODERN VERSE

During and immediately succeeding the World War, poets sprang up from every part of the literary world — poets of patriotism and the Great War, poets of social ideals, poets of democracy, imagist poets, and symbolic poets. As poetry is the language in which a people always seems to express its ideas and noblest aspirations when stirred by crucial and stressful events, this renewed interest in poet lore might have been foretold by any literary prognosticator. The poets gave generously of their poetic wisdom and the people read — and are continuing to read, for the interest in modern verse is still vital.

Marguerite Wilkinson, a herald of this verse both in spirit and in form, has declared, "No one has ever read a good poem until he has read it aloud."

Assignment: Choose one of the following examples of modern verse, and after reading it silently and meditating upon the thought as a whole and in details, read it aloud several times to gain the full depth and breadth of its meaning; commit it to memory and then give it to the class.

DEFINITION OF POETRY

The magic light that springs
 From the deep soul of things
 When, called by their true names
 Their essence is set free ;
 The word, illuminate,
 Showing the soul's estate,
 Baring the hearts of men ;
 Poetry ! — ANNIE L. LANEY

ELLIS PARK

Little park that I pass through,
 I carry off a piece of you
 Every morning hurrying down
 To my work-day in the town ;
 Carry you for country there
 To make the city ways more fair.
 I take your trees,
 And your breeze,
 Your greenness,
 Your cleanness,
 Some of your shade, some of your sky,
 Some of your calm as I go by ;
 Your flowers to trim
 The pavements grim ;
 Your space for room in the jostled street
 And grass for carpet to my feet.
 Your fountains take and sweet bird calls
 To sing me from my office walls.
 All that I can see
 I carry off with me.
 But you never miss my theft,
 So much treasure you have left.

As I find you, fresh at morning,
So I find you, home returning —
Nothing lacking from your grace.
All your riches wait in place
For me to borrow
On the morrow.

Do you hear this praise of you,
Little park that I pass through? — HELEN HOYT

THE MONKEY¹

I saw you hunched and shivering on the stones,
The bleak wind piercing to your fragile bones,
Your shabby scarlet all inadequate:
A little ape that had such human eyes
They seemed to hide behind their miseries —
Their dumb and hopeless bowing down to fate —
Some puzzled wonder. Was your monkey soul
Sickening with memories of gorgeous days,
Of tropic playfellows and forest ways,
Where, agile, you could swing from bole to bole
In an enchanted twilight with great flowers
For stars; or on a bough the long night hours
Sit out in rows, and chatter at the moon?
Shuffling you went, your tiny chilly hand
Outstretched for what you did not understand;
Your puckered mournful face begging a boon
That but enslaved you more. They who passed by
Saw nothing sorrowful; gave laugh or stare,
Unheeding that the little antic there
Played in the gutter such a tragedy.

— NANCY CAMPBELL

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AT THE AQUARIUM¹

Serene the silver fishes glide,
 Stern-lipped, and pale, and wonder-eyed !
 As through the aged deeps of ocean,
 They glide with wan and wavy motion !
 They have no pathway where they go.
 They flow like water to and fro.
 They watch with never winking eyes,
 They watch with staring, cold surprise,
 The level people in the air,
 The people peering, peering there :
 Who wander also to and fro,
 And know not why or where they go,
 Yet have a wonder in their eyes,
 Sometimes a pale and cold surprise.

— MAX EASTMAN

THE SLAVE²

They set the slave free, striking off his chains. . . .
 Then he was as much of a slave as ever.

He was still chained to servility,
 He was still manacled to indolence and sloth,
 He was still bound by fear and superstition,
 By ignorance, suspicion, and savagery. . . .
 His slavery was not in the chains,
 But in himself. . . .

They can only set free men free. . . .
 And there is no need of that :

Free men set themselves free. — JAMES OPPENHEIM

¹ Reprinted from *Colors of Life* by Max Eastman, by permission of and special arrangement with Alfred A. Knopf, Inc., authorized publishers.

² Reprinted from *Songs for the New Age* by James Oppenheim, by permission of and special arrangement with Alfred A. Knopf, Inc., authorized publishers.

THE GREAT MAN ¹

I cannot always feel his greatness.
 Sometimes he walks beside me, step by step,
 And paces slowly in the ways —
 The simple, wingless ways
 That my thought tread. He gossips with me then,
 And finds it good;
 Not as an eagle might, his great wings folded, be content
 To walk a little, knowing it his choice,
 But as a simple man,
 My friend.
 And I forget.

Then suddenly a call floats down
 From the clear airy spaces,
 The great keen, lonely heights of being.
 And he who was my comrade hears the call
 And rises from my side, and soars
 Deep-chanting, to the heights.
 Then I remember.
 And my upward gaze goes with him, and I see
 Far off against the sky
 The glint of golden sunlight on his wings.

— EUNICE TIETJENS

Additional modern verse for individual readings:

- | | |
|----------------------------------|---------------------|
| 1. <i>April Morning, An</i> | Bliss Carman |
| 2. <i>Arizona: The Windmills</i> | John Gould Fletcher |
| 3. <i>Books</i> | James Oppenheim |
| 4. <i>Consecration, A</i> | John Masefield |
| 5. <i>Coyote</i> | John Vance Cheney |
| 6. <i>Fields, The</i> | Witter Bynner |
| 7. <i>Flower of Mending, The</i> | Vachel Lindsay |
| 8. <i>Going for Water</i> | Robert Frost |
| 9. <i>Hummingbird, The</i> | Hermann Hagedorn |

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10. <i>July Midnight</i>	Amy Lowell
11. <i>Listeners, The</i>	Walter de la Mare
12. <i>Master, The</i>	Edwin A. Robinson
13. <i>Most-sacred Mountain, The</i>	Eunice Tietjens
14. <i>Mountains Are a Lonely Folk, The</i>	Hamlin Garland
15. <i>Nocturne in a Deserted Brickyard</i>	Carl Sandburg
16. <i>O Brother Tree</i>	Max Michelson
17. <i>Overtones</i>	William A. Percy
18. <i>Poet, The</i>	Yone Noguchi
19. <i>Trees</i>	Joyce Kilmer
20. <i>Silver</i>	Walter de la Mare
21. <i>Skaters, The</i>	John Gould Fletcher
22. <i>Sketch</i>	Carl Sandburg
23. <i>Spring</i>	John Gould Fletcher
24. <i>To a Phæbe Bird</i>	Witter Bynner
25. <i>To the Makers of Song</i>	Hermann Hagedorn
26. <i>Tulip Garden, A</i>	Amy Lowell
27. <i>Vagabond Song, A</i>	Bliss Carman
28. <i>Water Ouzel, The</i>	Harriet Monroe
29. <i>When Almonds Bloom</i>	Milicent W. Shinn
30. <i>Winds, The</i>	Madison Cawein

5. SHORT PROSE SELECTIONS

There is perhaps no better method of molding one's phraseology and at the same time enriching the tones of the voice than by the oral reading of short prose masterpieces.

When reading prose, make clear not only the unity, the coherence, and the emphasis that are the essential elements of prose literature, but also make clear the special characteristics of the form you are interpreting; with narration bring out the continuity of action, with description bring out the vividness of the pictures, and with orations bring out the depth and breadth of the ideas.

Assignment: Select a short prose masterpiece and after meditating upon it to gain its full and detailed meaning, read it aloud by yourself in order that you may make sure of the pausing, phrasing, emphasizing and subordinating; then read it aloud to the class.

ABRAHAM LINCOLN

I never pass through Chicago without visiting the statue of Lincoln by St. Gaudens and standing before it for a moment uncovered. It is to me all that America is, physically and spiritually. I look at those long arms and long legs, large hands and feet, and I think that they represent the physical strength of this country, its power and its youthful awkwardness. Then I look up at the head and see qualities which have made the American — the strong chin, the noble brow, those sober and steadfast eyes. They were the eyes of one who saw with sympathy and interpreted with common sense. They were the eyes of earnest idealism limited and checked by the possible and the practicable. They were the eyes of a truly humble spirit, whose ambition was not a love for power but a desire to be supremely useful. They were eyes of compassion and mercy and a deep understanding. They saw far more than they looked at. They believed in far more than they saw. They loved men not for what they were but for what they might become. They were patient eyes, eyes that could wait and wait and live on in the faith that right would win. They were eyes which challenged the nobler things in men and brought out the hidden largeness. They were humorous eyes that saw things in their true proportions and in their real relationships. They looked through cant and pretense and the great and little vanities of great and little men. They were the eyes of an unflinching courage and an unfaltering faith rising out of a sincere dependence upon the Master of the Universe. To believe in Lincoln is to learn to look through Lincoln's eyes.

— FRANKLIN K. LANE

THE RIGHT

Ah! Whether you will it or no, the past is passed. Your law is null, void, and dead, even before its birth; because it is not just; because it is not true; because, while it goes furtively to plunder the poor man and the weak of his right of suffrage, it encounters the withering glance of a Nation's probity and sense of right, before which your work of darkness shall vanish; because, in the depths

of the conscience of every citizen, — of the humblest as well as the highest — there is a sentiment sublime, sacred, indestructible, incorruptible, eternal, — the Right.

This sentiment, which is the very element of reason in man, the granite of the human conscience, — this Right, is the rock upon which shall split and go to pieces the iniquities, the hypocrisies, the bad laws, and bad governments, of the world. There is the obstacle, concealed, invisible, lost to view in the soul's profoundest deep, but eternally present and abiding, against which you shall always strike, and which you shall never wear away, do what you will! I repeat it, your efforts are in vain. You cannot deracinate, you cannot shake it. You might sooner tear up the eternal Rock from the bottom of the sea, than the Right from the heart of the People! — VICTOR HUGO

THE TEAKETTLE AND THE CRICKET

There was all the excitement of a race about it. Chirp, chirp, chirp! Cricket a mile ahead. Hum, hum, hum—m—m! Kettle making play in the distance, like a great top. Chirp, chirp, chirp! Cricket round the corner. Hum, hum, hum—m—m! Kettle sticking to him in his own way; no idea of giving in. Chirp, chirp, chirp! Cricket fresher than ever. Hum, hum, hum—m—m! Kettle slow and steady. Chirp, chirp, chirp! Cricket going in to finish him. Hum, hum, hum—m—m! Kettle not to be finished. Until, at last, they got so jumbled together, in the hurry-skurry, helter-skelter of the match, that whether the Kettle chirped and the Cricket hummed, or the Cricket chirped and the Kettle hummed, or they both chirped and both hummed, it would have taken a clearer head than yours or mine to decide with anything like certainty. — CHARLES DICKENS

CHRYSANTHEMUMS¹

Every year, in November, the crowning and majestic hour of autumn, reverently I go to visit the chrysanthemums in the places where chance offers them to my sight. They are, indeed, the

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most universal, the most diverse of flowers. Yesterday I went to admire the year's gentle and gorgeous floral feast.

They are there, under the immense transparent dome, the noble flowers of the month of fogs; they are there, at the royal meeting-place, all the grave little autumn fairies, whose dances and attitudes seem to have been struck motionless with a single word.

Go back for a moment to their modest origin: look at the poor buttercup of yore, the humble little crimson rose that still smiles sadly, along the roads full of dead leaves; compare with them these enormous masses and fleeces of snow, these disks and globes of red copper, these spheres of old silver, this delirious prodigy of petals which seems to be trying to exhaust the world of autumnal shapes and shades which the winter entrusts to the bosom of the sleeping woods; let the unexpected varieties pass before your eyes; admire and appraise them.

Here, for instance is the marvellous family of the stars: flat stars, bursting stars, solid and fleshy stars, and milky ways. Here are the proud plumes that await the diamonds of the dew-honeyed moonbeams, golden bushes, and flaming whirlpools. And then, here, pell mell, are the monsters that cannot be classed: hedgehogs, spiders, pineapples, shells, vapours, breaths, stalactites of ice and falling snow, sky-rockets, bursts of light, a stream of fire and sulphur.

Now that the shapes have capitulated comes the question of conquering the region of colours. Lavishly the autumn bestows on them all the wealth of the twilight and the night, all the riches of the harvest-time: it gives them all the mud-brown work of the rain in the woods, all the silvery fashionings of the mist in the plains. It allows them to deck themselves with the bronze medals, the silver buckles, the copper spangles, the elfin plumes, the neglected pearls, the smoked amethysts, all the dead but still dazzling jewelery which the North Wind heaps up in the hollows of ravines and foot-paths; but it insists that they shall remain faithful to the livery of the drab and weary months that give them birth. It does not permit them to betray those masters and to don the princely, changing dresses of the spring and the dawn.

Because of these things I love the chrysanthemum; it is, among familiar plants, the most submissive, the most docile, the most tractable and the most attentive plant of all that we meet on life's long way. — MAURICE MAETERLINCK

Additional short prose selections for individual readings:

Narrative —

1. <i>André and Hale</i>	Chauncey M. Depew
2. <i>Artist's Secret, The</i>	Olive Schreiner
3. <i>Echo and Narcissus</i>	T. Bulfinch
4. <i>Larch and the Oak, The</i>	Thomas Carlyle
5. <i>Makers of the Flag</i>	Franklin K. Lane
6. <i>Passage of the Reform Bill</i>	Lord Macaulay
7. <i>Rider of the Black Horse, The</i>	George Lippard
8. <i>Bounding the United States</i>	John Fiske
9. <i>Victor of Marengo, The</i>	Joel T. Headley

Descriptive —

10. <i>World's Sublimest Spectacle</i>	J. T. Graves
11. <i>Bombardment, The</i>	Amy Lowell
12. <i>Desert, The</i> (selections)	John Van Dyke
13. <i>Gabriel, the Contented Locksmith</i>	Charles Dickens
14. <i>Ice Storm, The</i>	Mark Twain
15. <i>Piece of Red Calico, A</i>	Frank Stockton

Oratorical —

16. <i>George Washington</i>	Henry Cabot Lodge
17. <i>Home</i>	T. De Witt Talmage
18. <i>Impeachment of Warren Hastings</i> (selections)	Edmund Burke
19. <i>Message to Garcia, A</i>	Elbert Hubbard
20. <i>Toussaint l'Ouverture</i> (selections)	Wendell Phillips

6. NARRATIVE AND DRAMATIC POEMS

The two forms of poetry that deal with action — narrative and dramatic — are perhaps more alike than unlike. However, there is a difference which in some poems is decidedly clear: a narrative poem is the recountal of a succession of events which may or may

not involve a complicated plot, while a dramatic poem centers itself about one event or a definite dramatic action.

Assignment: Choose a narrative or dramatic poem, and after rehearsing it by yourself according to the directions given on page 337, vividly picturing the background, individualizing the various characters, and defining clearly the climax or highest point of complication, give it aloud to the class.

FIRST APPEARANCE AT THE ODEON

"I am Nicholas Tacchinardi, — hunchbacked, look you, and a fright ;

Caliban himself might never interpose so foul a sight.

Granted ; but I come not, masters, to exhibit form or size.

Gaze not on my limbs, good people ; lend your ears and not your eyes.

I'm a singer, not a dancer, — spare me for a while your din ;

Let me try my voice to-night here, — keep your jests till I begin.

Have the kindness but to listen, — this is all I dare to ask.

See, I stand beside the footlights, waiting to begin my task.

If I fail to please you, curse me, — not before my voice you hear,

Thrust me not from the Odeon. Harken, and I've naught to fear."

Then the crowd in pit and boxes jeered the dwarf, and mocked his shape ;

Called him "monster," "thing abhorrent," crying "off, presumptuous ape !

Off, unsightly, baleful creature ! off, and quit the insulted stage !

Move aside, repulsive figure, or deplore our gathering rage."

Bowing low, pale Tacchinardi, long accustomed to such threats,

Burst into a grand bravura, showering notes like diamond jets, —

Sang until the ringing plaudits through the wide Odeon rang, —

Sang as never soaring tenor ere behind those footlights sang ;

And the hunchback, ever after, like a god was hailed with cries, —

"King of minstrels, live forever ! Shame on fools who have but eyes !" — JAMES T. FIELDS

A MODEST WIT

A supercilious nabob of the East —
 Haughty, being great — purse-proud, being rich —
 A governor, or general, at the least,
 I have forgotten which —

Had in his family a humble youth,
 Who went from England in his patron's suit,
 An unassuming boy, in truth
 A lad of decent parts, and good repute.

This youth had sense and spirit;
 But yet with all his sense,
 Excessive diffidence
 Obscured his merit.

One day, at table, flushed with pride and wine,
 His Honor, proudly free, severely merry,
 Conceived it would be vastly fine
 To crack a joke upon his secretary.

"Young man," he said, "by what art, craft, or trade,
 Did your good father gain a livelihood?" —

"He was a saddler, sir," Modestus said,

"And in his time was reckoned good."

"A saddler, eh! and taught you Greek,
 Instead of teaching you to sew!
 Pray, why did not your father make
 A saddler, sir, of you?"

Each parasite, then, as in duty bound,
 The joke applauded, and the laugh went round.
 At length Modestus, bowing low,
 Said (craving pardon, if too free he made),
 "Sir, by your leave, I fain would know
 Your father's trade!"

“My father’s trade! by heaven, that’s too bad!
 My father’s trade? Why, blockhead, are you mad?
 My father, sir, did never stoop so low —
 He was a gentleman, I’d have you know.”

“Excuse the liberty I take,”
 Modestus said, with archness on his brow,
 “Pray, why did not your father make
 A gentleman of you?”

— SELLECK OSBORNE

INCIDENT OF THE FRENCH CAMP

You know, we French stormed Ratisbon: a mile or so away
 On a little mound, Napoleon stood on our storming-day;
 With neck out-thrust, you fancy how, legs wide, arms locked
 behind,
 As if to balance the prone brow oppressive with its mind.

Just as perhaps he mused, “My plans that soar, to earth may fall,
 Let once my army-leader Lannes waver at yonder wall —”
 Out ’twix the battery-smokes there flew a rider, bound on bound
 Full-galloping; nor bridle drew until he reached the mound.

Then off there flung in smiling joy, and held himself erect
 By just his horse’s mane, a boy: you hardly could suspect —
 (So tight he kept his lips compressed, scarce any blood came
 through)
 You looked twice ere you saw his breast was all but shot in two.

“Well,” cried he, “Emperor, by God’s grace we’ve got you Ratis-
 bon!
 The Marshal’s in the market-place, and you’ll be there anon
 To see your flag-bird flap his vans where I, to heart’s desire,
 Perched him!” The chief’s eye flashed; his plans soared up again
 like fire.

The chief's eye flashed ; but presently softened itself, as sheathes
A film the mother-eagle's eye when her bruised eaglet breathes ;
"You're wounded !" "Nay," the soldier's pride touched to the
quick, he said :

"I'm killed, Sire !" And his chief beside, smiling the boy fell dead.

— ROBERT BROWNING

Additional narrative and dramatic poems for individual readings :

- | | |
|---|--------------------|
| 1. <i>Across the Fields to Anne</i> | Richard Burton |
| 2. <i>After Blenheim</i> | Robert Southey |
| 3. <i>Aux Italiens</i> | Bulwer-Lytton |
| 4. <i>Blind Archer, The</i> | Conan Doyle |
| 5. <i>Blind Men and the Elephant, The</i> | Saxe, John G. |
| 6. <i>Charcoal Man, The</i> | J. T. Trowbridge |
| 7. <i>Chiquita</i> | Bret Harte |
| 8. <i>Columbus</i> | Joaquin Miller |
| 9. <i>Fleurette</i> | Robert Service |
| 10. <i>Glove and the Lions, The</i> | Leigh Hunt |
| 11. <i>Gunga Din</i> | Rudyard Kipling |
| 12. <i>Hervé Riel</i> | Robert Browning |
| 13. "How They Brought the Good News
from Ghent to Aix" | Robert Browning |
| 14. <i>In an Atelier</i> | Thomas B. Aldrich |
| 15. <i>Jean Desprez</i> | Robert W. Service |
| 16. <i>Lasca</i> | F. Desprez |
| 17. <i>Lady Clare</i> | Alfred Tennyson |
| 18. <i>Magdalena ; or, The Spanish Duel</i> | J. F. Waller |
| 19. <i>Old Grey Squirrel</i> | Alfred Noyes |
| 20. <i>Royal Princess, A</i> | Christina Rossetti |
| 21. <i>Spanish Waters</i> | John Masefield |
| 22. <i>Spell of the Yukon, The</i> | Robert W. Service |
| 23. <i>Spinning Wheel Song, The</i> | J. F. Waller |
| 24. <i>Tale, A</i> | Robert Browning |
| 25. <i>Whistle of Sandy McGraw, The</i> | Robert W. Service |

7. DIALECT SELECTIONS

There is something about a dialect that seems to bring us very close to the heart's interest of a people, and the value of its inter-

pretation lies in this very thing — sympathetic insight. Some in authority object to the giving of dialects because the provincial mode of speech tends to break down rather than to build up literary standards, and to some extent these critics are right. But, on the other hand, no one can gain a full sense of dominion in the art of interpretation until he has mastered several dialects.

Assignment: Choose a dialect selection and after rehearsing it before an imaginary audience with a keen insight into the character of the people represented as well as a sympathetic understanding of the character himself, give an interpretation of it to the class audience.

Give selections of several other dialects (see page 164).

COOM, LASSIE, BE GOOD TO ME

Coom, Lassie, be good to me. Winna ye, dear?
Ye've taken a' my hairt, ye shall hae a' my gear;
I wadna be gangin' about all alane
If the warld were a' siller, an' you not my ain.

The birds are a' matin', the flowers wed the grass,
An' you are my springtime, my ain bonnie lass;
Like kiss o' the sun to the life-springin' sod,
Put your lips to my ain; were I you I wad.

My hairt is a-thumpin' like sticks on a drum,
Just rantin' wi' hunger; coom, gie it a crumb;
My eyes are a' thirstin' like night for the dew,
Let them drink, my ain darlin', in one look frae you.

Coom, fill up the crook o' my long waitin' airm,
I'll huddle ye close an' I'll shiel' ye frae hairm,
Put your han' in my ain; let me spier in your ear; —
Coom, Lassie, be good to me. Winna ye, dear?

— CHARLES McILVANE

ANGELINA¹

When de fiddle gits to singin' out a ol' Vahginny reel,
 An' you 'mence to feel a ticklin' in yo' toe an' in yo' heel;
 Ef you t'ink you got 'uligion an' you wants to keep it, too,
 You jes' bettah tek a hint an' git yo'self clean out o' view.
 Case de time is mighty timplin' when de chune is in de swing,
 Fu' a daky, saint or sinner man, to cut de pigeon-wing.
 An' you couldn't he'p f'om dancin' ef yo' feet was boun' wif twine,
 When Angelina Johnson comes a-swingin' down de line.

Don't you know Miss Angelina? She's de da'lin' of de place.
 W'y, dey ain't no high-toned lady wif sich manna's an' sich
 grace.

She kin move across de cabin, wif its planks all rough an' wo';
 Jes' de same's ef she was dancin' on ol' mistus' ball-room flo'.
 Fact is, you do' see no cabin — evaht'ing you see look grand,
 An' dat one ol' squeaky fiddle soun' to you jes' lak a ban';
 Cotton britches look lak broadclop an' a linsey dress look fine,
 When Angelina Johnson comes a-swingin' down de line.

Some folks say dat dancin's sinful, an' de blessed Lawd, dey say,
 Gwine to punish us fu' steppin' w'en we hyeah de music play.
 But I tell you I don' b'lieve it, fu' de Lawd is wise and good,
 An' he made de banjo's metal an' he made de fiddle's wood,
 An' he made de music in dem, so I don' quite t'ink he'll keer
 Ef our feet keeps time a little to de melodies we hyeah.
 W'y, dey's somep'n downright holy in de way our faces shine,
 When Angelina Johnson comes a-swingin' down de line.

Angelina steps so gentle, Angelina bows so low,
 An' she lif' huh sku't so dainty dat huh shoetop skacely show:
 An' dem teef o' huh'n a-shinin', ez she tek you by de han' —
 Go 'way, people, d' ain't anothah sich a lady in de lan'!
 When she's movin' thoo de figgers er a-dancin' by huhse'f,
 Folks jes' stan' stock-still a-sta'in', an' dey mos' nigh hol's dey
 bref;

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An' de young mens, dey's a-sayin', "I's gwine mek dat damsel mine,"

When Angelina Johnson comes a-swingin' down de line.

— PAUL LAURENCE DUNBAR

Additional dialect selections for individual readings:

1. <i>Banks of Doon, The</i>	Scotch	Robert Burns
2. <i>Blossomy Barro, The</i>	Italian	T. A. Daly
3. <i>Carlotta's Indecision</i>	Italian	T. A. Daly
4. <i>Coquette Conquered, A</i>	Negro	Paul L. Dunbar
5. <i>Courtin', The</i>	Yankee	James R. Lowell
6. <i>Da Americana Girl</i>	Italian	T. A. Daly
7. <i>Da Besta Friend</i>	Italian	T. A. Daly
8. <i>Da Sweeta Soil</i>	Italian	T. A. Daly
9. <i>De Nice Leetle Canadienne</i>	French-Canadian	W. H. Drummond
10. <i>Finnigan to Flannigan</i>	Irish	S. W. Gillilan
11. <i>Frenchman on Macbeth, A</i>	French	Anonymous
12. <i>"Fuzzy-Wuzzy"</i>	Cockney	Rudyard Kipling
13. <i>Go Sleep, Ma Honey</i>	Negro	E. D. Barker
14. <i>Hour with a Modern Mar- tyr, An (second part)</i>	Swedish	Marjorie B. Cooke
15. <i>Imph-m</i>	Scotch	James Nicholson
16. <i>In the Mornin'</i>	Negro	Paul L. Dunbar
17. <i>Katie's Answer</i>	Irish	Anonymous
18. <i>Kentucky Philosophy</i>	Negro	H. Robertson
19. <i>Little Bateese</i>	French-Canadian	W. H. Drummond
20. <i>Mandalay</i>	Cockney	Rudyard Kipling
21. <i>Man's a Man for a' That, A</i>	Scotch	Robert Burns
22. <i>Mia Carlotta</i>	Italian	T. A. Daly
23. <i>My Ain Fireside</i>	Scotch	W. Hamilton
24. <i>Nebuchadnezzar</i>	Negro	Irwin Russell
25. <i>One-Legged Goose, The</i>	Negro	F. Hopkinson Smith
26. <i>Rosa</i>	Italian	Anonymous
27. <i>Solid Lady Vote, The</i>	Japanese	Wallace Irwin
28. <i>To a Mouse</i>	Scotch	Robert Burns
29. <i>To a Mountain Daisy</i>	Scotch	Robert Burns
30. <i>When Men Propose</i>	German, French, English	Marjorie B. Cooke

8. READINGS FROM DICKENS' NOVELS

A graphic and sympathetic depicter of scenes from the highways and byways of life, no novelist perhaps was ever more beloved than was Charles Dickens. His characters are widely divergent — grotesque, dainty, brusque, pathetic, sentimental, tragic, and satiric. Many of these were so well drawn that in more than one instance irate strangers came to him to remonstrate for the personal effrontery he had extended them in his only-too-true caricature. The situations pictured were equally variant and true to life.

Assignment: Choose a short scene from one of Dickens' novels and after studying it according to the suggestions given on pages 337 and 340, visualizing the minute details of character and setting, read it aloud to the class in the true Dickens' spirit.

MR. WINKLE ON SKATES

Mr. Winkle was a member of the Pickwick Club of London and his chief ambition was to be known as a sportsman. Sam Weller was the faithful valet of Mr. Pickwick, founder of the club.

"You skate, of course, Winkle?" said Wardle.

"Ye-yes; oh, yes," replied Mr. Winkle. "I — I — am *rather* out of practice."

"Oh, *do* skate, Mr. Winkle," said Arabella. "I like to see it so much."

"Oh, it is *so* graceful," said another young lady.

A third young lady said it was elegant, and a fourth expressed her opinion that it was "swan-like."

"I should be very happy, I'm sure," said Mr. Winkle, reddening; "but I have no skates."

This objection was at once overruled. Trundle had a couple of pair, and the fat boy announced that there were half a dozen more downstairs: whereat Mr. Winkle expressed exquisite delight, and looked exquisitely uncomfortable.

Old Wardle led the way to a pretty sheet of ice; and the fat

boy and Mr. Weller, having shoveled and swept away the snow which had fallen on it during the night, Mr. Bob Sawyer adjusted his skates with a dexterity which to Mr. Winkle was perfectly marvelous, and described circles with his left leg, and cut figures of eight, and inscribed upon the ice, without once stopping for breath, a great many other pleasant and astonishing devices, to the excessive satisfaction of Mr. Pickwick, Mr. Tupman, and the ladies: which reached a pitch of positive enthusiasm, when old Wardle and Benjamin Allen, assisted by the aforesaid Bob Sawyer, performed some mystic evolutions, which they called a reel.

All this time, Mr. Winkle, with his face and hands blue with the cold, had been forcing a gimlet into the soles of his feet, and putting his skates on, with the points behind, and getting the straps into a very complicated and entangled state, with the assistance of Mr. Snodgrass, who knew rather less about skates than a Hindoo. At length, however, with the assistance of Mr. Weller, the unfortunate skates were firmly screwed and buckled on, and Mr. Winkle was raised to his feet.

"Now, then, sir," said Sam, in an encouraging tone; "off with you, and show 'em how to do it."

"Stop, Sam, stop!" said Mr. Winkle, trembling violently, and clutching hold of Sam's arms with the grasp of a drowning man. "How slippery it is, Sam!"

"Not an uncommon thing upon ice, sir," replied Mr. Weller. "Hold up, sir!"

This last observation of Mr. Weller's bore reference to a demonstration Mr. Winkle made at the instant, of a frantic desire to throw his feet in the air, and dash the back of his head on the ice.

"These — these — are very awkward skates; ain't they, Sam?" inquired Mr. Winkle, staggering.

"I'm afeerd there's a orkard gen'l'm'n in 'em, sir," replied Sam.

"Now, Winkle," cried Mr. Pickwick, quite unconscious that there was anything the matter. "Come; the ladies are all anxiety."

"Yes, yes," replied Mr. Winkle, with a ghastly smile. "I'm coming."

"Just a goin' to begin," said Sam, endeavouring to disengage himself. "Now, sir, start off!"

"Stop an instant, Sam," gasped Mr. Winkle, clinging most affectionately to Mr. Weller. "I find I've got a couple of coats at home that I don't want, Sam. You may have them, Sam."

"Thank'ee, sir," replied Mr. Weller.

"Never mind touching your hat, Sam," said Mr. Winkle, hastily. "You needn't take your hand away to do that. I meant to have given you five shillings this morning for a Christmas-box, Sam. I'll give it to you this afternoon, Sam."

"You're verry good, sir," replied Mr. Weller.

"Just hold me at first, Sam; will you?" said Mr. Winkle. "There — that's right. I shall soon get in the way of it, Sam. Not too fast; not too fast."

Mr. Winkle stooping forward, with his body half doubled up, was being assisted over the ice by Mr. Weller, in a very singular and un-swan-like manner, when Mr. Pickwick most innocently shouted from the opposite bank —

"Sam!"

"Sir?"

"Here. I want you."

"Let go, sir," said Sam. "Don't you hear the governor a callin'? Let go, sir."

With a violent effort, Mr. Weller disengaged himself from the grasp of the agonised Pickwickian, and, in so doing, administered a considerable impetus to the unhappy Mr. Winkle. With an accuracy which no degree of dexterity or practice could have insured, that unfortunate gentleman bore swiftly down into the centre of the reel, at the very moment when Mr. Bob Sawyer was performing a flourish of unparalleled beauty. Mr. Winkle struck wildly against him, and with a loud crash they both fell heavily down. Mr. Pickwick ran to the spot. Bob Sawyer had risen to his feet, but Mr. Winkle was far too wise to do anything of the kind, in skates. He was seated on the ice, making spasmodic efforts to smile; but anguish was depicted on every lineament of his countenance.

"Are you hurt?" inquired Mr. Benjamin Allen, with some anxiety.

"Not much," said Mr. Winkle, rubbing his back very hard.

"I wish you'd let me bleed you," said Mr. Benjamin, with great eagerness.

"No, thank you," replied Mr. Winkle hurriedly.

"I really think you had better," said Allen.

"Thank you," replied Mr. Winkle; "I'd rather not."

"What do *you* think, Mr. Pickwick?" inquired Bob Sawyer.

Mr. Pickwick was excited and indignant. He beckoned to Mr. Weller, and said in a stern voice, "Take his skates off."

"No; but really I had scarcely begun," remonstrated Mr. Winkle.

"Take his skates off," repeated Mr. Pickwick firmly.

The command was not to be resisted. Mr. Winkle allowed Sam to obey it in silence.

"Lift him up," said Mr. Pickwick. Sam assisted him to rise.

Mr. Pickwick retired a few paces apart from the bystanders; and, beckoning his friend to approach, fixed a searching look upon him, and uttered in a low, but distinct and emphatic tone, these remarkable words —

"You're a humbug, sir."

"A what?" said Mr. Winkle, starting.

"A humbug, sir. I will speak plainer, if you wish it. An impostor, sir."

With those words, Mr. Pickwick turned slowly on his heel, and rejoined his friends.

Additional selections from Dickens' novels for individual readings:

<i>Title of Reading</i>	<i>Novel</i>
1. Bardell vs. Pickwick	<i>Pickwick Papers</i>
2. Carton and Darney	<i>The Tale of Two Cities</i>
3. Cratchit Christmas Dinner, The	<i>The Christmas Carol</i>
4. David Copperfield and the Waiter	<i>David Copperfield</i>
5. Dick Swiveller and the Marchioness	<i>The Old Curiosity Shop</i>
6. Dora, The Child Wife	<i>David Copperfield</i>
7. At Dr. Blimber's	<i>Dombey and Son</i>

- | | |
|--|-------------------------------|
| 8. Fagin's Last Day | <i>Oliver Twist</i> |
| 9. Fanny Squeers' Tea Party | <i>Nicholas Nickleby</i> |
| 10. Fezziwig's Ball | <i>The Christmas Carol</i> |
| 11. Little Nell | <i>The Old Curiosity Shop</i> |
| 12. Little Paul and Mrs. Pipchin | <i>Dombey and Son</i> |
| 13. Mr. Bumble's Wooing | <i>Oliver Twist</i> |
| 14. Mr. Tappertit Goes Out for the Evening | <i>Barnaby Rudge</i> |
| 15. Nicholas Nickleby Leaving the Yorkshire School | <i>Nicholas Nickleby</i> |
| 16. Oliver Twist Starts Out in the World | <i>Oliver Twist</i> |
| 17. Sidney Carton's Sacrifice | <i>The Tale of Two Cities</i> |
| 18. Tiny Tim | <i>The Christmas Carol</i> |

NOTE: These readings may and should be cut so that they will be given within five or seven minutes. Most of the readings may be found already condensed in books of selections, but even these may be cut further in order that each student may arrange his reading to fit his apportioned time.

9. TEN-MINUTE READINGS

Countless are the reading selections written in prose that may be read with interest to an audience. Some of these readings are keenly exciting, some are humorous, while others are whimsical or dramatic.

Under ordinary circumstances, ten minutes is the approximate time that a student may be counted to sustain with unswerving continuity of thought even the best narrative; and, therefore, it is most wise that the readings of this series be cut to that period of time. If the story is too long, the reader may extemporize in his own words the middle portion, remembering always that it is advisable, in any case, to conclude with the author's own words.

Assignment: Choose one of the readings from a book of selections and after studying it according to the suggestions given on page 337 and rehearsing it according to the suggestions on page 340, illuminating the words of the description, visualizing the background, delineating and individualizing the characters, according the correct tempo to the conversation, give the interpretation to the class audience.

MALACHI'S COVE

On the northern coast of Cornwall, down on the very margin of the sea, there lived an old man, Malachi Trenglos, who got his living by saving seaweed from the waves and selling it for fertilizer. The cliffs there are bold and well broken, and the margin of sand at high water is very narrow. Malachi Trenglos had built his cottage, or hovel, not absolutely upon the sand but at the bottom of a wide fissure of rock which afforded an opening for a steep and rugged track from the summit of the precipitous cliff. It was told of him that in the early days of his trade he had carried the weed in a basket on his back to the top, but latterly he had been possessed of a donkey which he had trained to go up and down the narrow ravine. For the last six months the real work of the business was done altogether by Mally Trenglos, his granddaughter, a wild-looking creature, small in stature, with flowing, uncombed black hair and bright black eyes.

Mally was well known to all the farmers round the coast. The old people spoke well of her because she was so good to her grandfather. But she had no friends, and but few acquaintances among people of her own age. The young men did not care for her: for, as regards dress, she never made herself smart, even of Sundays. They said that she was fierce and ill-natured, that she had not a good word for any one, and that she was a thorough little vixen.

As to Mally's indefatigable industry there could be no manner of doubt, for the quantity of seaweed which she and the donkey amassed between them was surprising to those who looked at her little hands and light form. No one ever heard Mally Trenglos complain of her work, but about this time she was known to make great and loud complaints of the treatment she received from some of her neighbors. The little cove in which she collected her seaweed was so formed that the margin of the sea therein could only be reached by the passage from the top down to Trenglos's hut. There was a rush of the sea into this cove, which carried there large, drifting masses of seaweed, leaving them among the rocks when the tide was out. The task of getting the weed from the

breakers was often difficult ; so difficult that much of it was left to be carried away by the next outgoing tide. What was taken by the returning waves Mally did not regret, but when interlopers came upon her cove and gathered her wealth, — her grandfather's wealth — beneath her eyes, then her heart was broken. It was this intrusion that drove Mally to the village attorney. But, alas, though the attorney took Mally's money, he could do nothing for her, and her heart was broken !

Farmer Gunliffe's small homestead — he held about fifty acres of land — was close by the village, and less than a mile from the cliff. The sea-wrack, as they called it, was pretty well the only fertilizer within his reach, and no doubt he thought it hard that he should be kept from using it by Mally Trenglos and her obstinacy.

"There's heaps of other coves, Barty," said Mally to Barty Gunliffe, the farmer's son.

"But none so nigh, Mally, nor yet none that fills 'emself as this place."

Then Barty explained to her that he would not take the weed that came close to hand. He was bigger than she was, and stronger, and would get it from the outer rocks, with which she had never meddled. Then, with scorn in her eye, she swore that she could get it where he durst not venture and repeated the threat she had made of hamstringing his pony. Barty laughed at her wrath, jeered her because of her wild hair, and called her a mermaid.

"Mermaid, indeed !" Mally cried in answer, "I wouldn't be man to come and rob a poor girl and an old cripple. But you're no man, Barty Gunliffe ! You're not half a man."

Nevertheless, Bartholomew Gunliffe was a very fine young fellow, five feet eight inches high with light curly brown hair and blue eyes. Everybody liked Barty, — only Mally Trenglos, and she hated him like poison. One of the great injuries done her lay in this, — that such a one as Barty Gunliffe should come and look at her during her toil among the breakers.

Barty, when he was asked why so good-natured a lad as he persecuted a poor girl and an old man, threw himself upon the justice of the thing. It wouldn't do at all, according to his view, that any

single person should take upon himself to own that which God Almighty sent as the common property of all. Besides, when once Mally would speak him civil as he went for weed, he would get his father to pay the old man some sort of toll for the use of the path.

"Speak him civil?" said Mally. "Never; not while I have a tongue in my mouth!" And I fear old Glos encouraged her rather than otherwise in her view of the matter.

It was an afternoon in April, and the hour was something after four o'clock. The quick waves were now returning with wonderful celerity over the low reefs, and the time had come at which the treasure must be seized or it would be carried out again by the tide.

As Mally came down with her bare feet, carrying her long hook in her hand, she saw Barty's pony standing patiently on the sand, and in her heart she longed to attack the beast. As she scrambled in among the rocks, she saw Barty standing out on a large rock with a three-pronged fork in his hand; out beyond, the white-curling waves were cresting and breaking themselves with violence, and the wind was howling among the caverns of the cliff.

Barty was meditating how he might best accomplish his purpose of working beyond the reach of Mally's feminine powers, and Mally was resolving that wherever Barty went she would go farther. Barty, no doubt, was stronger than she, but he could not jump among the waves from one stone to another as she could do for she knew every hole and corner and every spot of vantage.

As she watched Barty make his way forward from rock to rock, she told herself, gleefully, that he was going astray. The curl of the wind as it blew into the cove would carry the weed up to the northern buttresses of the cove; and then there was the great hole just there, — the great hole of which she had spoken to her grandfather when she had wished Barty evil.

And now she went to work, landing many a cargo on the extreme margin of the sand, from whence she would be able in the evening to drag it back before the invading waters would return to reclaim the spoil. On his side Barty made his heap bigger and still bigger. But still it was not as large as Mally's heap. Mally's hook was better than his fork, and Mally's skill was better than his

strength. And when he failed in some haul Mally would jeer him with wild, weird laughter, and shriek to him through the wind that he was not half a man. At first he answered her with laughing words, but before long, as she boasted of her success and pointed to his semi-failure, he became angry, and then he answered her no more.

The gloom among the rocks was now becoming thicker and thicker, the tide was pounding in with increased strength. But still he worked on. He would not be beaten by a girl.

The great hole which even at low water was never empty now seemed to be boiling as though in a pot. Never had Mally attempted to make her own the bunch of weed which had found its way into that cauldron.

But Barty knew no better, and she watched him as he endeavored to steady himself on the treacherously slippery edge of the pool. He fixed himself there and made a haul. How he managed it she hardly knew, but she stood still for a while watching him anxiously, and then she saw him slip. He recovered himself; — slipped again, and again recovered himself.

"Barty, you fool!" she screamed; "if you get yourself pitched in there, you'll never come out no more."

She hated him as much as ever, — but she could hardly have wished to see him drowned before her eyes.

"You go on, and don't mind me," said he in a hoarse, angry tone.

"Mind you! — who minds you?" retorted the girl. And then she again prepared herself for her work.

But as she went down over the rocks with her long hook balanced in her hands, she suddenly heard a splash, and, turning quickly round, she saw the body of her enemy tumbling amidst the eddying waves in the pool. The tide had now come up so far that every succeeding wave washed into it and then ran down again back from the rocks with a noise like the fall of a cataract, leaving the surface of the pool for a moment partly calm.

Mally hurried across to the edge of the pool, crouching down upon her hands and knees for security as she did so. As a wave

receded, Barty's head and face was carried near to her, and she could see that his forehead was covered with blood.

Instantly Mally was at work with her hook, and getting it fixed into his coat, dragged him towards the spot on which she was kneeling. Straining herself down, laying herself over the long bending handle of the hook, she strove to grasp him with her right hand. Then came the next breaker, forcing itself on with a roar, came and rushed over her as she lay almost prostrate. When the water was gone from her eyes and the violence of the roaring breaker had spent itself, she found herself at her length upon the rock, while his body had been lifted up, free from her hook, and was lying upon the slippery ledge, half in the water and half out of it. She could see that his eyes were open and that he was struggling with his hands.

"Hold by the hook, Barty," she cried, pushing the stick of it before him, while she seized the collar of his coat in her hands. He did contrive to hold by the stick and when the succeeding wave had passed by he was still on the ledge. In the next moment she was seated a yard or two above the hole, in comparative safety, while Barty lay upon the rocks with his bleeding head resting upon her lap.

What could she do now? She could not carry him; and in fifteen minutes the sea would be up where she was sitting. He was quite insensible and very pale, and the blood was coming slowly from the wound on his forehead. Ever so gently she put her hand upon his hair to move it back from his face; and then she bent over his mouth to see if he breathed, and as she looked, she knew that he was beautiful. 4

What would she not give that he might live? Nothing now was so precious to her as his life, — as this life which she had so far rescued from the waters.

She set herself to work and she moved him, almost lifting him. As she did so she wondered at her own strength. Slowly, tenderly, she got him back to the margin of the sand to a spot which the waters would not reach for the next two hours.

Here her grandfather met them, having at last seen from the door what had happened.

"Dada," she said, "he fell into the pool and was battered against the rocks. See there at his forehead."

"Mally, I'm thinking that he's dead already," said old Glos, peering down over the body.

"No, dada; he is not dead; but mayhap he's dying. But I'll go at once up to the farm."

"Mally," said the old man, "look at his head. They'll say we murdered him."

"Who'll say so?"

It was manifest to Mally that whatever anyone might say hereafter, her present course was plain to her. She must run up the path to Gunliffe's farm and get necessary assistance. So she ran with all her speed up the cliff and along the headland of the cornfield in the direction of old Gunliffe's house, and as she drew near the homestead she saw that Barty's mother was leaning on the gate.

"Where's himself?" she said, grasping Mrs. Gunliffe by the arm.

"Who is it you mean?" said Mrs. Gunliffe. "What does the girl clutch me for in that way?"

"He's dying then, that's all."

"Who is dying? Is it old Malachi? If the old man's bad, well send someone down."

"It ain't dada, it's Barty! Where's himself? Where's the master?" Gunliffe, the father, was soon at hand, and with him a man from the neighboring village.

As she hurried across the field again towards the path to the cove, followed by Gunliffe with his wife and the other man, she tried to explain to the father what had happened, saying but little, however, of her own doings in the matter.

As they drew near to the top of the path, the other man whispered something to Mr. Gunliffe who turned round upon Mally and stopped her.

"If he has come by his death between you, your blood shall be taken for his," said he.

Then the wife shrieked out that her child had been murdered, and Mally looking round into the faces of the three, saw that they suspected her of having taken the life, in saving which she had

nearly lost her own. She looked round at them with awe in her face and then, without saying a word with a hurried step preceded them down the steep track. Her heart was very high and very full, — full of scorn, disdain, and wrath. When she had reached the bottom, she stood close to the door waiting for them.

“He is there, and dada is with him. Go look at him,” said Mally. The father and mother ran on stumbling over the stones. Barty was lying on the sand where Mally had left him, and old Malachi Trenglos was standing over him, resting himself with difficulty upon a stick.

“Not a move he’s moved since she left him,” said old Glos.

“Oh, my boy! my boy!” said the mother, throwing herself beside her son upon the sand. Having gazed for a minute or two upon the pale face beneath him, the father looked up sternly into that of Malachi Trenglos.

“Who was it struck him?” said the father.

“Sure he struck himself, as he fell among the breakers.”

“Liar,” said the father, looking up at the old man.

“They have murdered him!” shrieked the mother.

Mally, leaning against the corner of the hovel, heard it all, but did not stir. They might say what they liked. She had done her best to save him, — her very best. And she had saved him! They might say what they pleased of her. She knew what she knew.

Then the father raised his son’s head and shoulders in his arms, and called on the others to assist him in carrying Barty towards his home. When they had passed the end of the hut, Mally heard a sound which stirred her, as of a long, long sigh, and then, regardless of any of them, she ran to the wounded man’s head.

“He is not dead,” she said. “There; he is not dead.”

As she spoke, Barty’s eyes opened, and he looked about him.

“Barty, my boy, speak to me,” said the mother.

Barty turned his face upon his mother, smiled, and then stared about him wildly.

“How is it with thee, lad?” said his father. As Barty turned his face to his father’s voice, his eyes fell upon Mally.

“ Mally ! ” he said, “ Mally ! ”

It could have wanted nothing further to any of those present to teach them that, according to Barty's own view of the case, Mally had not been his enemy ! and, in truth, Mally herself wanted no further triumph. That word had vindicated her, and she withdrew back to the hut.

“ Dada,” she said, “ Barty is not dead, and I'm thinking they won't say anything more about our hurting him.”

She would have crept up to the farm if she dared to ask how Barty was, but her courage failed her. So she went to work again, dragging back the weed she had saved to the spot at which on the morrow she would load the donkey. As she did this she saw Barty's pony still standing patiently under the rock, so she got a lock of fodder and threw it down before the beast.

It had become dark down in the cove, but she was still dragging back the seaweed, when she saw the glimmer of a lantern coming down the pathway. Through the gloom she saw the figure of a man standing at the bottom of the path.

“ Is that Mally ? ” said Gunliffe.

“ Yes, it is Mally ; and how is Barty, Mr. Gunliffe ? ”

“ You must come to 'un yourself, now at once,” said the farmer. “ He won't sleep a wink till he's seed you. You must not say but you'll come.”

“ Sure and I'll come if I'm wanted,” said Mally.

When they were at the top of the cliff Gunliffe took her by the hand, and led her along. She did not comprehend this, but she made no attempt to take her hand from his.

When they were at the farmyard gate, he stopped a moment.

“ Mally, my girl,” he said, “ he'll not be content till he sees thee, but thou must not stay long wi' him, lass. Doctor says he's weak like, and wants sleep badly.”

Mally had never been within the farmhouse before, and looked about with wondering eyes at the furniture of the big kitchen. She was led up to the room above stairs, where Barty was lying on his mother's bed.

“ Is it Mally herself ? ” said the voice of the weak youth.

"It's herself," said the mother, "so now you can say what you please."

"Mally," said he, "Mally, it's alone of you that I'm alive this moment."

"I'll not forget it on her," said the father, with his eyes turned away from her. "I'll never forget it on her."

"We hadn't a one but only him," said the mother, with her apron up to her face.

"Mally, you'll be friends with me now?" said Barty.

To have been made lady of the manor forever Mally couldn't have spoken a word now. She crept up to Barty's side, and put her hand upon his.

"I'll come and get the weed, Mally; but it shall all be for you," said Barty.

"Indeed, you won't then, Barty dear," said the mother; "you'll never go near the awesome place again."

"He mustn't go near the hole if he does," said Mally, imparting the knowledge which she had kept to herself when Barty was her enemy, "'specially, not if the wind's any way from the nor'ward."

"She'd better go down now," said the father.

Barty kissed the hand which he held, and Mally, looking at him as he did so, thought that he was like an angel.

"You'll come and see us tomorrow, Mally," said his father.

To this she made no answer, but followed Mrs. Gunliffe out of the room. When they were down in the kitchen, the mother had tea for her, and thick milk, and a hot cake, — all the delicacies which the farm could afford. Mally began to think that the Gunliffes were good people, — very good people. There was no question of his dying now, and as for the blow on his forehead, what harm was that to a lad like him?

"But father shall go with you," said Mrs. Gunliffe, when Mally prepared to start for the cove by herself. Mally, however, could not hear of this. She could find her way to the cove whether it was light or dark.

"Mally, thou art my child now, and I shall think of thee so," said the mother, as the girl went off by herself.

Mally thought of this as she walked home. How could she become Mrs. Gunliffe's child; ah, how?

And Mally did become Mrs. Gunliffe's child, and in process of time the big kitchen and all the wonders of the farmhouse were her own. The people said that Barty Gunliffe had married a mermaid out of the sea; but when it was said in Mally's hearing I doubt whether she liked it; and when Barty himself would call her a mermaid, she would frown at him, and throw about her black hair, and pretend to cuff him with her little hand.

As for the cove and the right of seaweed, from that time forth all that has been supposed to attach itself to Gunliffe's farm, and I do not know that any of the neighbors are prepared to dispute the right.

— ANTHONY TROLLOPE

(Abridged by A. E. Craig)

Additional narrative and dramatic prose selections for individual readings:

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|--|---------------------|
| 1. <i>Boy Orator of Zepata City, The</i> | R. H. Davis |
| 2. <i>Citizen, The</i> | James F. Dwyer |
| 3. <i>Equinoctial Storm, The</i> | F. Hopkinson Smith |
| 4. <i>Gift of the Magi, The</i> | O. Henry |
| 5. <i>Her First Appearance</i> | Richard H. Davis |
| 6. <i>Keeper of the Light, The</i> | Henry van Dyke |
| 7. <i>Imaginary Invalid, The</i> | Jerome K. Jerome |
| 8. <i>In the Desert of Waiting</i> | Annie F. Johnston |
| 9. <i>Mending the Clock</i> | J. M. Barrie |
| 10. <i>Other Wise Man, The</i> | Henry van Dyke |
| 11. <i>President, The</i> | Edward Bok |
| 12. <i>Revolt of Mother, The</i> | Mary E. W. Freeman |
| 13. <i>Rus in Urbe</i> | O. Henry |
| 14. <i>Soul of the Violin, The</i> | Margaret M. Merrill |
| 15. <i>Study in Nerves, A</i> | Anonymous |
| 16. <i>Team, The</i> | Lloyd Buchanan |
| 17. <i>Trial of Ben Thomas, The</i> | H. S. Edwards |

Narrative selections from novels

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|--|----------------|
| 18. Arena Scene, The | |
| — <i>Quo Vadis</i> | H. Sienkiewicz |
| 19. Cannon and the Man, The | |
| — <i>Ninety Three</i> | Victor Hugo |
| 20. Glaucus | |
| — <i>Last Days of Pompeii</i> | Bulwer-Lytton |
| 21. Master Cannon, The | |
| — <i>Ninety-Three</i> | Victor Hugo |
| 22. On Trial for His Life | |
| — <i>The Little Shepherd of Kingdom Come</i> | John Fox, Jr. |
| 23. Rescue of Lygia, The | |
| — <i>Quo Vadis</i> | H. Sienkiewicz |
| 24. Sea Combat, A | |
| — <i>Toilers of the Sea</i> | Victor Hugo |
| 25. Tommy Sandys and the Right Word | |
| — <i>Sentimental Tommy</i> | J. M. Barrie |

10. ONE-CHARACTER SPEECHES FROM SHAKESPEARE'S PLAYS

The intensive study and carefully prepared interpretation of lines spoken by certain of Shakespeare's characters is of immeasurable value. Speech tones are thereby greatly enriched, the smoothness as well as the rhythm of expression is more fully established, and the powers of characterization rendered more effective. One of our American actresses, whose dramatic skill in the portrayal of whimsically appealing characters was conceded by all, is said to have felt that she had never reached the height of her powers as an actress until after she had been permitted to play the part of one of Shakespeare's heroines. In a smaller way each of us may round out our abilities of expression by the interpretation of at least one of the sustained speeches of Shakespeare's heroes or heroines.

Assignment: Choose from some one of Shakespeare's plays a speech of twenty lines (or approximately that number) characterized by beauty or strength. Study and rehearse the lines according to the suggestions given on pages 337-340. Be prepared to tell the plot of the play up to

and including the incident in question, making clear the character that is speaking and also the person addressed.

Give both the introductory remarks and the interpretation of the part with straightforwardness and sincerity.

JACQUES

Play — *As You Like It*.

Act II, Scene 7.

Scene — The forest of Arden.

With much amusement Jacques describes Touchstone, the clown, whom he has met in another part of the forest.

Jacques. A fool, a fool! I met a fool i' the forest,
A motley fool; a miserable world!
As I do live by food, I met a fool;
Who laid him down and bask'd him in the sun,
And rail'd on Lady Fortune in good terms,
In good set terms, and yet a motley fool.
"Good morrow, fool," quoth I. "No, sir," quoth he,
"Call me not fool till heaven hath sent me fortune":
And then he drew a dial from his poke,
And, looking on it with lack-lustre eye,
Says very wisely, "It is ten o'clock:
Thus we may see," quoth he, "how the world wags:
'Tis but an hour ago since it was nine;
And after one hour more 'twill be eleven;
And so, from hour to hour, we ripe and ripe,
And then, from hour to hour, we rot and rot;
And thereby hangs a tale." When I did hear
The motley fool thus moral on the time,
My lungs began to crow like chanticleer,
That fools should be so deep-contemplative,
And I did laugh sans intermission
An hour by his dial. O noble fool!
A worthy fool! Motley's the only wear.

ROMEO

Play — *Romeo and Juliet*.

Act II, Scene 2.

Scene — Capulet's Orchard.

Romeo, son to Montague, is in love with Juliet, daughter to Capulet. The two families are at variance with each other. Romeo scales the wall dividing the two estates and stands beneath Juliet's window, extolling her wondrous beauty.

Enter *Romeo* :

He jests at scars that never felt a wound. —

(Juliet appears above at a window.)

But, soft! what light through yonder window breaks?

It is the east, and Juliet is the sun!

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief,

That thou her maid art far more fair than she:

Be not her maid, since she is envious;

Her vestal livery is but sick and green,

And none but fools do wear it; cast it off.

It is my lady; O, it is my love!

O, that she knew she were!

She speaks, yet she says nothing: what of that?

Her eye discourses, I will answer it.

I am too bold, 'tis not to me she speaks:

Two of the fairest stars in all the heaven,

Having some business, do intreat her eyes

To twinkle in their spheres till they return.

What if her eyes were there, they in her head?

The brightness of her cheek would shame those stars,

As daylight doth a lamp; her eyes in heaven

Would through the airy region stream so bright

That birds would sing and think it were not night.

See, how she leans her cheek upon her hand!

O, that I were a glove upon that hand,

That I might touch that cheek!

VIOLA

Play — *Twelfth Night*.

Act II, Scene 2.

Scene — A street in Illyria.

Viola, dressed in the guise of a page, has pleaded the Duke's love-suit with Olivia, who promptly has fallen in love with the messenger and sends after "him" a ring; with much amusement Viola soliloquizes upon Olivia's apparent infatuation for her.

Enter *Viola*:

I left no ring with her: what means this lady?
 Fortune forbid my outside have not charm'd her!
 She made good view of me; indeed, so much,
 That methought her eyes had lost her tongue,
 For she did speak in starts distractedly.
 She loves me, sure; the cunning of her passion
 Invites me in this churlish messenger.
 None of my lord's ring! why, he sent her none.
 I am the man! If it be so, as 'tis,
 Poor lady, she were better love a dream.
 Disguise, I see, thou art a wickedness,
 Wherein the pregnant enemy does much.
 How easy is it for the proper-false
 In women's waxen hearts to set their forms!
 Alas, our frailty is the cause, not we!
 For such as we are made of, such we be.
 How will this fadge? My master loves her dearly;
 And I, poor monster, fond as much on him;
 And she, mistaken, seems to dote on me.
 What will become of this? As I am man,
 My state is desperate for my master's love;
 As I am woman, — now alas the day! —
 What thriftless sighs shall poor Olivia breathe!
 O time, thou must untangle this, not I;
 It is too hard a knot for me to untie!

PHEBE

Play — *As You Like It*.

Act III, Scene 5.

Scene — The Forest of Arden.

Phebe, a shepherdess, having fallen in love with Rosalind, who is disguised as the youth Ganymede, persuades Silvius, her shepherd lover, to bear a note to "him."

Phebe. Think not I love him, though I ask for him ;
'Tis but a peevish boy ; yet he talks well ;
But what care I for words ? yet words do well
When he that speaks them pleases those that hear.
It is a pretty youth : not very pretty :
But, sure, he's proud, and yet his pride becomes him :
He'll make a proper man : the best thing in him
Is his complexion ; and faster than his tongue
Did make offence his eye did heal it up.
He is not very tall ; yet for his years he's tall :
His leg is but so so ; and yet 'tis well :
There was a pretty redness in his lip,
A little riper and more lusty red
Than that mix'd in his cheek ; 'twas just the difference
Betwixt the constant red and mingled damask.
There be some women, Silvius, had they mark'd him
In parcels as I did, would have gone near
To fall in love with him : but, for my part,
I love him not nor hate him not ; and yet
I have more cause to hate him than to love him :
For what had he to do to chide at me ?
He said mine eyes were black and my hair black ;
And, now I am remember'd, scorn'd at me :
I marvel why I answer'd not again :
But that's all one ; omittance is no quittance.
I'll write to him a very taunting letter,
And thou shalt bear it : wilt thou, Silvius ?

Additional one-character speeches from Shakespeare's plays:

MEN CHARACTERS	PLAY	ACT AND SCENE
1. Bassanio	<i>The Merchant of Venice</i> "What find I here —"	III, 2
2. Benedick	<i>Much Ado about Nothing</i> "I do much wonder —"	II, 3
3. Brutus	<i>Julius Cæsar</i> "Be patient till —"	III, 2
4. Cassius	<i>Julius Cæsar</i> "Well, honour is the —"	I, 2
5. Falstaff	<i>Merry Wives of Windsor</i> "Nay, you shall hear —"	III, 5
6. Gratiano	<i>The Merchant of Venice</i> "Let me play the fool —"	I, 1
7. Hamlet	<i>Hamlet</i> "Speak the speech I —"	III, 2
8. Hotspur	<i>Henry the Fourth, Part 1</i> "My liege, I did —"	I, 3
9. King Henry	<i>Henry the Fifth</i> "Once more unto the —"	III, 1
10. Lorenzo	<i>The Merchant of Venice</i> "Sweet soul, let's in —"	V, 1
11. Malvolio	<i>Twelfth Night</i> "M, O, A, I; this —"	II, 5
12. Oberon	<i>A Midsummer Night's Dream</i> "I know a bank where —"	II, 1
13. Othello	<i>Othello</i> "Her father loved me —"	I, 3
14. Othello	<i>Othello</i> "Most potent, grave —"	I, 3
15. Polonius	<i>Hamlet</i> "And these few —"	I, 3
16. Prince Henry	<i>Henry the Fourth, Part 2</i> "No, I will sit and —"	IV, 5
17. Prologue	<i>A Midsummer Night's Dream</i> "Gentles, perchance —"	V, 1
18. Prospero	<i>The Tempest</i> "Ye elves of hills —"	V, 1

MEN CHARACTERS	PLAY	ACT AND SCENE
19. Romeo	<i>Romeo and Juliet</i> "He jests at scars —"	II, 2
20. Wolsey	<i>Henry the Eighth</i> "So farewell to the —"	III, 2
WOMEN CHARACTERS		
1. Ariel	<i>The Tempest</i> "You are three men —"	III, 3
2. Helena	<i>All's Well That Ends Well</i> "Then, I confess —"	I, 3
3. Helena	<i>A Midsummer Night's Dream</i> "Lo she is one —"	III, 2
4. Imogen	<i>Cymbeline</i> "Needs must I —"	III, 6
5. Juliet	<i>Romeo and Juliet</i> "Thou knowst the —"	II, 2
6. Juliet	<i>Romeo and Juliet</i> "Farewell! God knows —"	IV, 3
7. Lady Constance	<i>King John</i> "Gone to be married —"	III, 1
8. Lady Macbeth	<i>Macbeth</i> "They met me in —"	I, 5
9. Phebe	<i>As You Like It</i> "Think not that —"	III, 5
10. Portia	<i>The Merchant of Venice</i> "I pray you, tarry —"	III, 2
11. Puck	<i>A Midsummer Night's Dream</i> "The king doth —"	II, 1
12. Queen Katherine	<i>Henry the Eighth</i> "Sir, I do desire —"	II, 4
13. Rosalind	<i>As You Like It</i> "And why, I pray —"	III, 5
14. Silvia	<i>Two Gentlemen of Verona</i> "O Eglamour, thou —"	IV, 3
15. Titania	<i>A Midsummer Night's Dream</i> "There are the —"	II, 1

11. MONOLOGUES

A *monologue* is a little drama involving the actual presence of only one person with the implied presence of another, or of several others, who may or may not be understood to be giving replies. When interpreting a monologue, the reader acts the part of the character who is speaking and shows by word and bodily response that he is thinking according to the mental processes of that character in relation to the imaginary character. In the broadest significance, a monologue includes any direct discourse carried on entirely in the first person; hence, the audience itself may be the recipient of the character's remarks.

Assignment: Study the interpretation of some monologue according to the suggestions on page 158. Seek to gain insight into the mental processes of the character, and to present the monologue with directness so that the person himself will seem to be talking.

 A FARMER REMEMBERS LINCOLN¹

"Lincoln? —

Well, I was in the old Second Maine,
The first regiment in Washington from the Pine Tree State.
Of course I didn't get the butt of the clip;
We was there for guardin' Washington —
We was all green.

"Yes, sir. His looks was kind o' hard to forget.

He was a spare man,
An old farmer.

Everything was all right, you know,
But he wan't a smooth-appearin' man at all —
Not in no ways;
Thin-faced, long-necked,
And a swellin' kind of a thick lip like.

"And he was a jolly old fellow — always cheerful;
He wan't so high but the boys could talk to him their own ways.

¹ From *Grenstone Poems* by Witter Bynner, published by Alfred A. Knopf, Inc.

While I was servin' at the Hospital
He'd come in and say, 'You look nice in here' —
Praise us up, you know.
And he'd bend over and talk to the boys —
And he'd talk so good to 'em — so close —
That's why I call him a farmer.
I don't mean that everything about him wan't all right, you
understand,
It's just — well, I was a farmer —
And he was my neighbor, anybody's neighbor.
"I guess even you young folks would 'a' liked him."

— WITTER BYNNER

BETWEEN TWO LOVES¹

I gotta lov' for Angela,
I lov' Carlotta, too.
I no can marry both o' dem,
So w'at I gona do?

O! Angela ees pretta girl,
She gotta hair so black, so curl,
An' teeth so white as anytheeng.
An' O! she gotta voice to seeng,
Dat mak' your hearta feel eet must
Jump up an' dance or eet weell bust.
An' alla time she seeng, her eyes
Dey smila like Italia's skies,
An' makin' flirtin' looks at you —
But dat ees all w'at she can do.

Carlotta ees no gotta song,
But she ees twice so big an' strong

¹From *Carmina* by T. A. Daly, by permission of Harcourt, Brace and Company, Inc., holders of the copyright.

As Angela, an' she no look
 So beautiful — but she can cook.
 You oughta see her carry wood!
 I tal you w'at, eet do you good.
 When she ees be som'bod'y's wife
 She worka hard, you bat my life!
 She never gattin' tired, too —
 But dat ees all w'at she can do.

O! my! I weesh dat Angela
 Was strong for carry wood,
 Or else Carlotta gotta song
 An' looka pretta good.

I gotta lov' for Angela,
 I lov' Carlotta, too.
 I no can marry both o' dem,
 So w'at I gona do? — T. A. DALY

Additional monologues for individual readings:

1. <i>Chiquita</i>	Bret Harte
2. <i>Cupid Swallowed</i>	Leigh Hunt
3. <i>Domestic Asides</i>	Thomas Hood
4. <i>Good-Bye, Little Cabin</i>	Robert W. Service
5. <i>Glove, The</i>	Robert Browning
6. <i>Gunga Din</i>	Rudyard Kipling
7. <i>Her First Call on the Butcher</i>	May T. Fisk
8. <i>Imph-m</i>	James Nicholson
9. <i>In an Atelier</i>	Thomas B. Aldrich
10. <i>Knee-deep in June</i>	James W. Riley
11. <i>Lady Clara Vere de Vere</i>	Alfred Tennyson
12. <i>Lasca</i>	F. Desprez
13. <i>My Last Duchess</i>	Robert Browning
14. <i>Nothin' to Say</i>	James W. Riley
15. <i>Pro and Con</i>	Leland Powers
16. <i>Similar Case, A</i>	Anonymous
17. <i>Tale, A</i>	Robert Browning

18. *Telephonic Conversation, A*

Mark Twain

19. *When Malindy Sings*

Paul L. Dunbar

20. *When Men Propose*

Marjorie B. Cook

NOTE: See page 366 for additional monologues given in dialect and page 363 for monologues given as narrative poems.

12. DIALOGUE SCENES FROM PLAYS BY SHAKESPEARE AND SHERIDAN

A *dialogue* may either be a play within a play or it may be a little play in and of itself, for it sets forth the conversation between two characters, both of whom are present. However, one person, by impersonating each of the two characters and making transitions from one character to the other, may easily give an effective and natural interpretation of a dialogue.

The two dramatists that have had few, if any, peers as masters of the art of dramaturgy and the past masters of dramatic dialogues are Shakespeare and Sheridan, the former far excelling the latter in the plenteousness of scenes and in variety and contrasts of characters. Shakespeare is called the dramatist of humanity in that the situations he sets forth run the gamut of human emotions and his characters include persons of every rank and order — king and shepherd, philosopher and clown, courtier and weaver, gentleman and knave, mobs and individuals. Sheridan was said to “rule like a wizard the world of the heart and could call up its sunshine or draw down its showers.” His plays have doubtlessly been perpetuated chiefly because of the humorous dialogue scenes that are inimitable for brilliancy.

Assignment: Choose a dialogue scene from one of the plays by Shakespeare or Sheridan, and after studying and rehearsing it from the standpoint of differentiation of characters including gestures, pantomime, voices, and the transitions from one character to the other, present the interpretation as a little drama complete in itself.

MRS. MALAPROP AND SIR ANTHONY ABSOLUTE

Play — *The Rivals*.

Act I, Scene 2.

Scene — Mrs. Malaprop's lodgings ; Bath, England.

Sir Anthony Absolute, the temperamental father of young Captain Absolute, and Mrs. Malaprop, the ambitious aunt of charming Lydia Languish, endeavor to arrange a "match" for the young people.

Enter Mrs. Malaprop and Sir Anthony

Mrs. Mal. There's a little intricate hussy for you !

Sir Anth. It is not to be wondered at, ma'am, — all this is the natural consequence of teaching girls to read. Had I a thousand daughters, by heaven ! I'd as soon have them taught the black art as their alphabet !

Mrs. Mal. Nay, nay, Sir Anthony, you are an absolute misanthropy.

Sir Anth. In my way hither, Mrs. Malaprop, I observed your niece's maid coming forth from a circulating library ! — She had a book in each hand — they were half-bound volumes, with marble covers ! — From that moment I guessed how full of duty I should see her mistress !

Mrs. Mal. Those are vile places, indeed !

Sir Anth. Madam, a circulating library in a town is as an evergreen tree of diabolical knowledge ! It blossoms through the year ! — And depend on it, Mrs. Malaprop, that they who are so fond of handling the leaves, will long for the fruit at last.

Mrs. Mal. Fie, fie, Sir Anthony, you surely speak laconically.

Sir Anth. Why, Mrs. Malaprop, in moderation, now, what would you have a woman know ?

Mrs. Mal. Observe me, Sir Anthony. — I would by no means wish a daughter of mine to be a progeny of learning ; I don't think so much learning becomes a young woman ; for instance, I would never let her meddle with Greek, or Hebrew, or Algebra, or Simony, or Fluxions, or Paradoxes, or such inflammatory branches of learning — neither would it be necessary for her to handle any of your

mathematical, astronomical, diabolical instruments:— But, Sir Anthony, I would send her, at nine years old, to a boarding-school, in order to learn a little ingenuity and artifice. Then, sir, she should have a supercilious knowledge in accounts;— and as she grew up, I would have her instructed in geometry, that she might know something of the contagious countries;— but above all, Sir Anthony, she should be mistress of orthodoxy, that she might not mis-spell, and mis-pronounce words so shamefully as girls usually do; and likewise that she might reprehend the true meaning of what she is saying. This, Sir Anthony, is what I would have a woman know;— and I don't think there is a superstitious article in it.

Sir Anth. Well, well, Mrs. Malaprop, I will dispute the point no further with you; though I must confess, that you are a truly moderate and polite arguer, for almost every third word you say is on my side of the question. But, Mrs. Malaprop, to the more important point in debate, — you say, you have no objection to my proposal.

Mrs. Mal. None, I assure you. I am under no positive engagement with Mr. Acres, and as Lydia is so obstinate against him, perhaps your son may have better success.

Sir Anth. Well, madam, I will write for the boy directly. He knows not a syllable of this yet, though I have for some time had the proposal in my head. He is at present with his regiment.

Mrs. Mal. We have never seen your son, Sir Anthony; but I hope no objection on his side.

Sir Anth. Objection! — let him object if he dare! — No, no, Mrs. Malaprop, Jack knows that the least demur puts me in a frenzy directly. My process was always very simple — in their younger days, 'twas “ Jack do this ”; — if he demurred, I knocked him down — and if he grumbled at that I always sent him out of the room.

Mrs. Mal. Ay, and the properest way, o' my conscience! — nothing is so conciliating to young people as severity. — Well, Sir Anthony, I shall give Mr. Acres his discharge, and prepare

Lydia to receive your son's invocations; — and I hope you will represent *her* to the captain as an object not altogether illegible.

Sir Anth. Madam, I will handle the subject prudently. — Well, I must leave you; and let me beg you, Mrs. Malaprop, to enforce this matter roundly to the girl; — take my advice — keep a tight hand: if she rejects this proposal, clap her under lock and key; and if you were just to let the servants forget to bring her dinner for three or four days, you can't conceive how she'd come about.

(Exit *Sir Anthony*.)

Mrs. Mal. Well, at any rate I shall be glad to get her from under my intuition. Had she been one of your artificial ones, I should never have trusted her.

HAMLET AND POLONIUS

Play — *Hamlet*.

Act II, Scene 2.

Scene — A room in castle of King of Denmark.

In order that he may uncover a suspected wrong, Hamlet, incensed at the sudden death of his father, King of Denmark, feigns madness at court and especially before the Lord Chamberlain, Polonius.

Polonius enters as he bids the King and Queen to leave while he converses with the "mad prince."

Enter *Hamlet*, reading

Polonius. Away, I do beseech you, both away.
I'll board him presently.

O, give me leave;

How does my good Lord Hamlet?

Hamlet. Well, God-a-mercy.

Polonius. Do you know me, my lord?

Hamlet. Excellent well; you are a fishmonger.

Polonius. Not I, my lord.

Hamlet. Then I would you were so honest a man.

Polonius. Honest, my lord!

Hamlet. Ay, sir; to be honest, as this world goes, is to be one man picked out of ten thousand.

Polonius. That's very true, my lord.

Hamlet. For if the sun breed maggots in a dead dog, being a good kissing carrion — Have you a daughter?

Polonius. I have, my lord.

Hamlet. Let her not walk i' the sun: — Friend, look to 't.

Polonius (aside). How say you by that? Still harping on my daughter: yet he knew me not at first; he said I was a fishmonger: he is far gone, far gone: and truly in my youth I suffered much extremity for love; very near this. I'll speak to him again. — What do you read, my lord?

Hamlet. Words, words, words.

Polonius. What is the matter, my lord?

Hamlet. Between who?

Polonius. I mean, the matter that you read, my lord.

Hamlet. Slanders, sir: for the satirical rogue says here that old men have grey beards, that their faces are wrinkled, their eyes purging thick amber and plum-tree gum, and that they have a plentiful lack of wit, together with most weak hams: all which, sir, though I most powerfully and potently believe, yet I hold it not honesty to have it thus set down; for you yourself, sir, should be old as I am, if like a crab you could go backward.

Polonius (aside). Though this be madness, yet there is method in 't. — Will you walk out of the air, my lord?

Hamlet. Into my grave?

Polonius. Indeed, that's out of the air. — (*Aside*) How pregnant sometimes his replies are! a happiness that often madness hits on, which reason and sanity could not so prosperously be delivered of. I will leave him, and suddenly contrive the means of meeting between him and my daughter. — My honorable lord, I will most humbly take my leave of you.

Hamlet. You cannot, sir, take from me any thing that I will more willingly part withal: except my life, except my life, except my life.

Polonius. Fare you well, my lord.

Hamlet. These tedious old fools!

BEATRICE AND BENEDICK

Play — *Much Ado about Nothing*.

Act I, Scene 1.

Scene — Messina ; before Leonato's house.

Benedick is conversing with men at court. Enter *Beatrice*.

Benedick. If Signior Leonato be her father, she would not have his head on her shoulders for all Messina, as like him as she is.

Beatrice. I wonder that you will still be talking, Signior Benedick : nobody marks you.

Benedick. What, my dear Lady Disdain ! are you yet living ?

Beatrice. Is it possible disdain should die while she hath such meet food to feed it, as Signior Benedick ? Courtesy itself must convert to disdain, if you come in her presence.

Benedick. Then is courtesy a turncoat. But it is certain I am loved of all ladies, only you excepted : and I would I could find in my heart that I had not a hard heart ; for truly, I love none.

Beatrice. A dear happiness to women : they would else have been troubled with a pernicious suitor. I thank God and my cold blood, I am of your humour for that : I had rather hear my dog bark at a crow than a man swear he loves me.

Benedick. God keep your ladyship still in that mind ! so some gentleman or other shall 'scape a predestinate scratched face.

Beatrice. Scratching could not make it worse, an 'twere such a face as yours were.

Benedick. Well, you are a rare parrot-teacher.

Beatrice. A bird of my tongue is better than a beast of yours.

Benedick. I would my horse had the speed of your tongue, and so good a continuer. But keep your way, i' God's name ; I have done.

Beatrice. You always end with a jade's trick : I know you of old.

Additional dialogue-scenes from the plays of Sheridan and Shakespeare :

From Sheridan's plays —

Characters

1. Sir Anthony and Captain Anthony	<i>The Rivals</i>	II, 1
2. Sir Anthony and Captain Anthony	<i>The Rivals</i>	III, 1
3. Sir Lucius and Bob Acres	<i>The Rivals</i>	III, 4
4. Sir Lucius and Bob Acres	<i>The Rivals</i>	V, 3
5. Sir Peter and Lady Teazle	<i>The School for Scandal</i>	II, 1
6. Sir Peter and Lady Teazle	<i>The School for Scandal</i>	III, 1

From Shakespeare's plays —

7. Brutus and Cassius	<i>Julius Cæsar</i>	IV, 3
8. Brutus and Lucius	<i>Julius Cæsar</i>	II, 1
9. Juliet and the Nurse	<i>Romeo and Juliet</i>	III, 2
10. King Henry V and Katherine	<i>King Henry V</i>	V, 2
11. Launcelot and Gobbo	<i>The Merchant of Venice</i>	II, 2
12. Mrs. Ford and Mrs. Page	<i>The Merry Wives of Windsor</i>	II, 1
13. Orlando and Rosalind	<i>As You Like It</i>	III, 2
14. Orlando and Rosalind	<i>As You Like It</i>	IV, 1
15. Hamlet and Polonius	<i>Hamlet</i>	II, 2
16. Portia and Nerissa	<i>The Merchant of Venice</i>	I, 2
17. Prospero and Miranda	<i>The Tempest</i>	I, 2
18. Rosalind and Celia	<i>As You Like It</i>	I, 3
19. Touchstone and Audrey	<i>As You Like It</i>	III, 3
20. Viola and Olivia	<i>Twelfth Night</i>	I, 5

13. MODERN DIALOGUES

Modern dialogues admit of the same kind of interpretation as those of Shakespeare and Sheridan. In this series, dialogue scenes from full-length standard plays may be selected as well as dialogues as such, and this for two reasons; first, many of the dialogues in the modern play masterpieces excel in force of diction and power of dramatic action; secondly, the modern dialogues worthy of interpretation are but few in number.

Assignment: Choose some dialogue that you feel is suited to your abilities of interpretation, and after visualizing very definitely the immediate scene in which the action takes place, studying the characters in relation to one another, and rehearsing before an imaginary audience the transitions from one character to another, give an interpretation of the "little drama" before the class audience.

TU QUOQUE

Nellie. If I were you, when ladies at the play, sir,
Beckon and nod, a melodrama through,
I would not turn abstractedly away, sir,
If I were you!

Frank. If I were you, when persons I affected,
Wait for three hours to take me down to Kew,
I would, at least, pretend I recollected,
If I were you!

Nellie. If I were you, when ladies are so lavish,
Sir, as to keep me every waltz but two,
I would not dance with *odious* Miss M'Tavish,
If I were you!

Frank. If I were you, who vow you cannot suffer
Whiff of the best, — the mildest honey-dew,
I would not dance with smoke-consuming Puffer,
If I were you!

Nellie. If I were you, I would not, sir, be bitter,
Even to write the "Cynical Review"!

Frank. No, I should doubtless find flirtation fitter,
If I were you!

Nellie. Really! You would? Why, Frank, you're quite delightful, —
* Hot as Othello, and as black of hue;
Borrow my fan. I would not look so *frightful*,
If I were you!

Frank. It is the cause. I mean your chaperon is
Bringing some well-curled juvenile. Adieu!
I shall retire. I'd spare that poor Adonis,
If I were you!

Nellie. Go, if you will. At once! And by express, sir;
Where shall it be? To China — or Peru?
Go! I should leave inquirers my address, sir,
If I were you!

Frank. No, — I remain. To stay and fight a duel
Seems, on the whole, the proper thing to do —
Ah, you are strong, — I would not then be cruel,
If I were you!

Nellie. One does not like one's feelings to be doubted, —

Frank. One does not like one's friends to misconstrue.

Nellie. If I confess that I a wee-bit pouted? —

Frank. I should admit that I was *piqué*, too.

Nellie. Ask me to dance. I'd say no more about it,
If I were you! — HENRY AUSTIN DOBSON

COME HERE

(Translated from the German and given by the late Madame Janauschek. The part of the actress must be given with appropriate pantomime and gesture.)

Scene: an office. (*Call-boy is arranging letters and papers on table.*

Enter the manager.)

Manager. Good morning, Bob. Tell the bill-poster when he comes to display the new posters in the green-room for me to look at, and let me know when they are ready.

Boy. A lady is waiting to see you, sir.

Manager. Ask her to come in.

(*Exit boy.*)

(*Enter Actress*)

Manager (aside). Good appearance. Madam, your business?

Actress. I'm informed the place of leading lady in your company is vacant, and trusting that my talents may enable me to fill it worthily, I beg to offer you my services.

Manager. Have you a mind to stand a special trial? The test I propose is very difficult. Mind, I do not want to see yourself: simply the character that is to be represented.

Actress. Will you leave the choice to me?

Manager. Oh, no!

Actress. Then it may indeed become a harder task than I thought; your selection may not be in my repertoire.

Manager. Oh, yes, it is. I only require two words: "Come here."

Actress. Come here?

Manager. Yes, and with the words, the meaning, emphasis, and expressions that situation, character, and the surroundings would command. The part is simple and easily studied; do you think you can remember it?

Actress. Let me see, c-o-m-e h-e-r-e, is that right?

Manager. That's right.

Actress (removing her hat and coat). Now, I'm ready.

Manager. First, represent a queen, who deigns to call a maid-of-honor.

Actress. Come here!

Manager. Now, she commands a courtier, not in favor, to the foot of her throne.

Actress. Come here.

Manager. Next, she calls a hero to reward his deeds in the battlefield, and to receive the laurel from her hands.

Actress. Come here.

Manager. Now represent a princess at the deathbed of her father, whose throne she will inherit. She is ambitious, and yet loves her father. With these complex emotions she calls on the physician, who can bring relief.

Actress. Come here !

Manager. Before a mother stand a daughter and her lover, who pray for her consent. The lover is poor ; the mother battles with her pride. It is a great struggle for her. At last she cries —

Actress. Come here !

Manager. A mother calls her little daughter, who has done something to vex her.

Actress. Come here !

Manager. Now it is her stepchild.

Actress. Come here.

Manager. A carriage is dashing by ; a child is in the street. With a heart filled with terror the mother cries —

Actress. Come here !

Manager. In tears and sorrow a wife has bid adieu to her departing husband, who has gone to defend his country on the battlefield. She seeks consolation in her children, and calls —

Actress. Come here.

Manager. The husband has returned ; the wife observes him, and full of joy calls her children —

Actress. Come here.

Manager. Observing his servant, she calls him also —

Actress. Come here !

Manager. Now show me how in despair a widow who has lost all she possessed, through fire, confronts the creditors who clamor for their dues, and whose cruelty has killed her husband. She points to the remains of her dead husband, and calls them to look at their work.

Actress. Come here.

Manager. In a wooded glade a country maiden spies an artist, whose eyes rest now on her, then on a sketch-book he works upon. She creeps cautiously behind him and sees herself. In delight and triumph she calls her neighbor —

Actress. Come here.

Manager. Now show me how a country miss would call a dog that has stolen her luncheon ; she would like to have it back, but fears he might bite her.

Actress. Come here!

Manager. The dog approaches; she is afraid of him; she calls to a passerby for help —

Actress. Come here!

Manager. A jealous wife accuses her husband of being in love, which he denies. In his pocket she discovers a letter. She again upbraids him; he still denies; then opening the letter, she, full of hate and rage, calls out —

Actress. Come here.

Manager. Now represent a maiden who looks with childish innocence upon her lover, whom she chid because he stole a kiss. Seeing she has pained him, she calls —

Actress. Come here.

Manager. He does not return, and she calls again —

Actress. Come here.

Manager. He will not return until she offers her cheek to him for a kiss.

Actress. Come here.

Manager. Now for the last picture. A man was betrothed in childhood to a lovely girl. Reverses of fortune separated their families. After long years they meet. He longs to renew the old ties; he offers her his hand, his heart, all that he possesses, and now awaits anxiously the words that may tell him his love is returned —

Actress. Come here.

— ANONYMOUS

A SCOTCH WOOING

(A story is told of a Scotchman who, loving a lassie, desired her for his wife. But he possessed the prudence of his race. He had noticed in his own circle many an otherwise promising union result in disappointment and dismay, purely in consequence of the false estimate formed by bride or bridegroom concerning the imagined perfections of the other. He determined that in his own case no collapsed ideal would be possible. Therefore it was that the following proposal took place.)

David. I'm but a puir lad, Jennie ; I hae nae siller to offer ye, and nae land.

Jennie. Ah, but ye hae yoursel', Davie !

Davie. An' I'm wishfu' it wa' onything else, lassie. I'm nae but a puir ill-seasoned loon, Jennie."

Jennie. Na, na ; there's money a lad mair ill-looking than yersel', Davie.

Davie. I hae na seen him, lass, and I'm just a-thinkin' I shouldna' care to.

Jennie. Better a plain man, Davie, that ye can depend on than ane that would be a-speirin' at the lassies, a-bringin' trouble into the hame wi' his flouting ways.

Davie. Dinna ye reckon on that, Jennie ; it's nae the bonniest Bubbly-Jock that maks the most feathers to fly in the kailyard. I was ever a lad to run after the petticoats, as is weel kent ; an' it's a weary handfu' I'll be to ye, I'm thinkin'.

Jennie. Ah, but ye hae a kind heart, Davie ! an' ye love me weel. I'm sure on 't.

Davie. I like ye weel enoo', Jennie, though I canna say how long the feeling may abide wi' me ; an' I'm kind enoo' when I hae my ain way, an naethin' happens to put me oot. But I hae the deevil's ain temper, as my mither can tell ye, an', like my puir fayther, I'm a-thinkin' I'll grow nae better as I grow mair auld.

Jennie. Ay, but ye're sair hard upon yersel', Davie. Ye're an honest lad. I ken ye better than ye ken yersel', an' ye'll mak a guid hame for me.

Davie. Maybe, Jennie ! But I hae my doots.

Jennie. Ay, but ye're a guid man, Davie.

Davie. Maybe I'll be that, Jennie, if I'm nae disturbed.

Jennie. An ye'll bide wi' me, Davie, an' work for me.

Davie. I see nae reason why I shouldna bide wi' ye, Jennie ; but dinna ye clack aboot work to me, for I just canna bear the thoct o't.

Jennie. Anyhow, ye'll do your best, Davie. As the minister says, nae man can do mair than that.

Davie. An' it's a puir best that mine'll be, Jennie, and I'm nae sae sure ye'll hae ower muckle even o' that. We're a' weak, sinfu' creatures, Jennie, an' ye'd hae some deefficulty to fin' a man weaker or mair sinfu' than mysel'.

Jennie. Weel, weel, ye hae a truthfu' tongue, Davie. Mony a lad will make fine promises to a puir lassie, only to break 'em an' heart wi' 'em. Ye speak me fair, Davie, and I'm thinkin' I'll just tak ye, an' see what comes o't.

— JEROME K. JEROME

Additional modern dialogues for individual readings:

- | | |
|--------------------------------------|--------------------|
| 1. At the Sign of the Cleft Heart | Theodosia Garrison |
| 2. Candor | H. C. Bunner |
| 3. Come Here | Anonymous |
| 4. Critical Situation, A | Mark Twain |
| 5. Encounter with an Interviewer, An | Mark Twain |
| 6. Pain in a Pleasure Boat | Thomas Hood |
| 7. Secrets of the Heart, The | Austin Dobson |
| 8. Sonnet in Dialogue, A | Austin Dobson |
| 9. Yes and No | Arlo Bates |

Dialogue scenes from full-length modern plays:

- | | |
|---|-----------------------|
| 10. Beau Brummel and Mortimer
— From <i>Beau Brummel</i> , Act I | Clyde Fitch |
| 11. David and Kathleen
— From <i>The Melting Pot</i> , Act I | Israel Zangwill |
| 12. David and Mendel
— <i>Ibid.</i> , Act I | Israel Zangwill |
| 13. David and Vera
— <i>Ibid.</i> , Act I | Israel Zangwill |
| 14. John and Rose
— From <i>Milestones</i> , Act I | Bennett and Knoblauch |
| 15. John and Sam
— <i>Ibid.</i> , Act I | Bennett and Knoblauch |

16. Manson and Rogers
— From *The Servant in the House*, Act I Charles R. Kennedy
17. Manson and Mary
— *Ibid.*, Act I Charles R. Kennedy
18. Manson and Robert
— *Ibid.*, Act I Charles R. Kennedy
19. The Stranger and Mrs. Sharpe
— From *The Passing of the Third Floor Back* Jerome K. Jerome
20. The Stranger and Samuels
— *Ibid.* Jerome K. Jerome

14. ONE-ACT PLAYS

The platform interpretation of one-act plays, or scenes from full-length plays, marks the culmination of repertory presentation. In a performance of this nature, the reader combines vocal and bodily response, word-illumination, imagination and visualization, character portrayal, including the differentiation of characters and transitions from one character to the other, the sustaining of the interpreter's interest in the play, and the maintaining of the interest of the audience.

A one-act play has all the characteristics of a full-length play — clash, suspense, balance, contrasts — but in the one-act play there is a swifter rising and falling of action, there are fewer characters, which are more quickly and perhaps more sharply drawn, and there is but one single, complete episode. The one-act play is a distinct, literary form of today, and admits of great variety — the poetic drama, the fantasy, the farce, the satire, the tragedy, the comedy, and the play of ideas; but certain it is that among the superfluity of these modern little plays one must exercise more than usual taste and discrimination.

Assignment: Choose a one-act play that you feel will appeal strongly to your audience. Meditate upon it according to the suggestions given on page 338, rehearse it aloud by yourself according to the suggestions given on page 340, and after rehearsing it before the class for criticisms, read it to the class as a finished interpretation.

A LIST OF ONE-ACT PLAYS

- | | |
|--|-------------------------------|
| 1. <i>Addio</i> | Stark Young |
| 2. <i>Beggar and the King, The</i> | Winthrop Parkhurst |
| 3. <i>Beau of Bath, The</i> | Constance D'Arcy Mackay |
| 4. <i>Brink of Silence, The</i> | Esther Galbraith |
| 5. <i>Cheezo</i> | Lord Dunsany |
| 6. <i>Clod, The</i> | Lewis Beach |
| 7. <i>Cat and the Cherub, The</i> | Chester B. Fernald |
| 8. <i>Dear Departed, The</i> | Stanley Houghton |
| 9. <i>Diabolical Circle, The</i> | Beulah Bornstead |
| 10. <i>Drums of Oude, The</i> | Austin Strong |
| 11. <i>Dryad and the Deacon, The</i> | William O. Bates |
| 12. <i>Dust of the Road</i> | Kenneth S. Goodman |
| 13. <i>Efficiency</i> | Robert Davis and P. Sheehan |
| 14. <i>Embryo</i> | Percival Wilde |
| 15. <i>Falcon, The</i> | Alfred Tennyson |
| 16. <i>Fame and the Poet</i> | Lord Dunsany |
| 17. <i>Fan and Two Candlesticks, A</i> | Mary MacMillan |
| 18. <i>Far-away Princess, The</i> | Herman Sudermann |
| 19. <i>Fifth Commandment, The</i> | Stanley Houghton |
| 20. <i>Finders Keepers</i> | George Kelly |
| 21. <i>Florist Shop, The</i> | Winifred Hawkrigde |
| 22. <i>Flower of the Yeddo, The</i> | Walter Mapes |
| 23. <i>Followers; A Cranford Sketch</i> | Harold Brighouse |
| 24. <i>Fourteen</i> | Alice Gerstenberg |
| 25. <i>Gettysburg</i> | Percy MacKaye |
| 26. <i>Golden Doom, The</i> | Lord Dunsany |
| 27. <i>How the Vote Was Won</i> | C. Hamilton and C. St. John |
| 28. <i>Joint Owners in Spain</i> | Alice Brown |
| 29. <i>Lima Beans</i> | Alfred Kreymborg |
| 30. <i>Little Child Shall Lead Them, A</i> | Alice Craig and Elinor Farmer |
| 31. <i>Lonesome-Like</i> | Harold Brighouse |
| 32. <i>Lost Silk Hat, The</i> | Lord Dunsany |
| 33. <i>Maker of Dreams, The</i> | Oliphant Downs |
| 34. <i>Mask of the Two Strangers</i> | Lady Alix Egerton |
| 35. <i>Manikin and Minikin</i> | Alfred Kreymborg |
| 36. <i>Miss Civilization</i> | Richard Harding Davis |
| 37. <i>Mouse Trap, The</i> | William D. Howells |
| 38. <i>Neighbors, The</i> | Zona Gale |

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|---|----------------------------|
| 39. <i>Nevertheless</i> | Stuart Walker |
| 40. <i>New Word, The</i> | J. M. Barrie |
| 41. <i>Noble Lord, The</i> | Percival Wilde |
| 42. <i>Number Six</i> | Stephen Phillips |
| 43. <i>'Op-O'-Me-Thumb</i> | Y. Fenn and R. Pryce |
| 44. <i>Overtones</i> | Alice Gerstenberg |
| 45. <i>Philosopher of Butterbiggins, The</i> | Harold Chapin |
| 46. <i>Pierrot of the Minute, The</i> | Ernest Dowson |
| 47. <i>Pot of Broth, A</i> | William Butler Yeats |
| 48. <i>Proposal Under Difficulties, A</i> | John Kendrick Bangs |
| 49. <i>Real Thing, The</i> | John Kendrick Bangs |
| 50. <i>Riders to the Sea</i> | J. M. Synge |
| 51. <i>Romancers, The (first act)</i> | Edmond Rostand |
| 52. <i>Rosalind</i> | J. M. Barrie |
| 53. <i>Sham</i> | Frank G. Tompkins |
| 54. <i>Six Who Pass while the Lentils Boil</i> | Stuart Walker |
| 55. <i>Shepherd in the Distance (a pantomime)</i> | Holland Hudson |
| 56. <i>Shoes That Danced, The</i> | Anna Hempstead Branch |
| 57. <i>Spreading the News</i> | Lady Gregory |
| 58. <i>Stepmother, The</i> | Arnold Bennett |
| 59. <i>Sunny Morning, The</i> | S. and J. Quintero |
| 60. <i>Sweetmeat Game, The</i> | Ruth Comfort Mitchell |
| 61. <i>Three Pills in a Bottle</i> | R. L. Field |
| 62. <i>Tickless Time</i> | Susan Glaspell |
| 63. <i>Travelling Man, The</i> | Lady Gregory |
| 64. <i>Trimplet, The</i> | Stuart Walker |
| 65. <i>Turtle Dove, The</i> | Margaret S. Oliver |
| 66. <i>Twelve-hundred a Year</i> | Edna Ferber |
| 67. <i>Twelve-Pound Look, The</i> | J. M. Barrie |
| 68. <i>Violin Maker of Cremona, The</i> | François Coppée |
| 69. <i>Vote by Ballot</i> | Granville Barker |
| 70. <i>War Brides</i> | Marion Craig Wentworth |
| 71. <i>Where but in America</i> | Oscar M. Wolff |
| 72. <i>Woman's a Woman for a' That, A</i> | Mary MacMillan |
| 73. <i>Wonder Hat, The</i> | B. Hecht and K. S. Goodman |
| 74. <i>Wurzel-Flummery</i> | A. A. Milne |
| 75. <i>X = O ; A Night of the Trojan War</i> | John Drinkwater |

PLATFORM READING REQUIREMENTS

(a summary)

1. Thinking
 - (1) Imagination : *vivid and sustained*
 - (2) Word-illumination : *appreciative*
 - (3) Character portrayal : *true and differentiated*
 - (4) Continuity
 - Introduction : *clear and direct*
 - Development : *sustained*
 - Conclusion : *forceful and finished*
2. Position
 - (1) Standing : *poised and free from mannerisms*
 - (2) Breathing : *rhythmical and diaphragmatic*
 - (3) Pantomime : *spontaneous and natural*
 - (4) Platform deportment : *at ease and courteous*
3. Voice
 - (1) Enunciation : *clear and distinct*
 - (2) Pronunciation : *correct and pure*
 - (3) Tones : *resonant and flexible*
 - (4) Volume : *free from constrictions and full*
4. Conversational methods
 - (1) Phrasing : *rhythmical and deliberate*
 - (2) Pausing : *adequate and thoughtful*
 - (3) Emphasizing and subordinating : *conversational*
 - (4) Tempo : *in keeping with the selection* (neither too fast nor too slow)

*Supplementary References**Readings for Interpretation (collections) :*

Clark, S. H.	<i>Handbook of Best Readings</i>
Cumnock, R. M.	<i>Choice Readings</i>
Curry, S. S.	<i>Classics for Vocal Expression</i>
Duncan, Beck, and Graves	<i>Prose Specimens</i>
Halleck and Barbour	<i>Readings from Literature</i>
Johnson, Gertrude E.	<i>Modern Literature for Oral Interpretation</i>
Johnson, Gertrude E.	<i>Dialects for Oral Interpretation</i>
Morgan, Anna	<i>Selected Readings</i>
Natkemper and James	<i>Delight in Power and Speech</i>
Pearson, Paul M.	<i>The Speaker (8 vols.)</i>
Phillips, A. E.	<i>Natural Drills in Expression with Selections</i>
Riddle, George	<i>A Modern Reader and Speaker</i>
Snow, W. L.	<i>The High School Prize Speaker</i>

Author's collections; as, Cable (creole dialect), Daly (Italian dialect),
Drummond (French-Canadian), Page (negro)

See *An Index to Poetry and Recitations* by Edith Granger

*Poetry (anthologies) :**Earlier poetry —*

Bryant, W. C.	<i>A New Library of Poetry and Song</i>
Palgrave, F. T.	<i>A Golden Treasury</i>
Seward, S. S.	<i>Narrative and Lyric Poems</i>
Stedman, E. C.	<i>An American Anthology</i>
Stevenson, B. E.	<i>The Home Book of Verse</i>
Teter, G. E.	<i>One Hundred Narrative Poems</i>

Modern Verse —

Braithwaite, W. S.	<i>Anthology of Magazine Verse</i>
Cooper, Alice C.	<i>Poems of To-day</i>
Earle, Ferdinand	<i>The Lyric Year</i>
Monroe and Henderson	<i>The New Poetry</i>
Richards, Mrs. Waldo	<i>The Melody of Earth</i>
Richards, Mrs. Waldo	<i>High Tide</i>
Richert and Patton	<i>American Lyrics</i>
Rittenhouse, Jessie B.	<i>The Little Book of Modern Verse</i>
Stevenson, B. E.	<i>The Home Book of Modern Verse</i>
Untermeyer, Louis	<i>Modern American Poetry</i>
Wilkinson, Marguerite	<i>Contemporary Poetry</i>

Plays of one-act (collections):

Baker, George P.	<i>Harvard Plays</i>
Clark, Barrett H.	<i>Representative One-Act Plays by British and Irish Authors</i>
Cohen, Helen L.	<i>One-Act Plays by Modern Authors</i>
Dickenson, T. H.	<i>Wisconsin Plays</i>
Drama League Series	<i>Washington Square Plays</i>
Knickerbocker, Edwin	<i>Plays for Classroom Interpretation</i>
Knickerbocker, Edwin	<i>Twelve Plays</i>
Marriott, J. W.	<i>One-Act Plays of To-day</i>
Leonard, Sterling A.	<i>The Atlantic Book of Modern Plays</i>
Lewis, B. Roland	<i>Contemporary One-Act Plays by American Authors</i>
Quinn, Arthur H.	<i>Representative American Plays</i>
Shay and Loving	<i>Fifty Contemporary One-Act Plays</i>
Smith, Alice M.	<i>Short Plays by Representative Authors</i>
Webber and Webster	<i>One-Act Plays for Secondary Schools</i>

Author's collections; as, Kenneth Sawyer Goodman's *Quick Curtains*.
 See Indexes to one-act plays; as Logasa and VerNooy's, and Shay's.

PART VII
DRAMATICS

CHAPTER XXVI

DRAMA APPRECIATION

The mind, relaxing into needful sport,
Should turn to writers of an abler sort,
Whose wit well managed, and whose classic style,
Give truth a lustre, and make wisdom smile. — COWPER

Dramatic ages. The drama, including the pantomimic dance, is the art in which the greatest amount of movement is expressed. It always seems to flourish best in an age of general activity. The very word *drama* means acting or doing.

The three distinctively great periods of the drama are the Periclean Age, the Elizabethan Age, and the Modern Age. These ages stand out in the world's history as periods characterized by extraordinary intellectual vigor and material development.

The Age of Pericles (495-429 B.C.), the Golden Age of Literature, was an era of great achievement and progress. It was the most democratic of all periods of ancient history, and this very democracy called forth the best in all forms of artistic endeavor. Material activity and expansion were evidenced in the fostering and development of the naval power of Athens and all that such development involves. It was in this age of social awakening and activity that Æschylus, Sophocles, and Euripides wrote their tragedies, and Aristophanes wrote his comedies. Poets, artists, sculptors, and architects, all were active in producing works of art that have endured through the centuries.

The Elizabethan Age (1558-1603) was an era of marvelous growth and of adventurous exploits. In this age the globe was circumnavigated, the huge Armada was overcome and destroyed, undiscovered lands were penetrated and explored, and in some instances colonized. The finding of strange peoples with their

strange manners and customs, and the wide and varied experiences of the English explorers doubtlessly aroused the imagination and dramatic powers of Shakespeare and his fellow dramatists, and found utterance in the great masterpieces of the art that expresses the interrelation of human beings.

To name the Modern Age as a great dramatic age may elicit some controversy. But it must be remembered that this age dates from Ibsen, who lived in the latter half of the nineteenth century, and includes such playwrights as Galsworthy, Maeterlinck, Zangwill, Barrie, and many others who are still writing. The Community Theater, The Art Theater, and the one-act play are all products of this period.

Many say that we are on the eve of the greatest dramatic development that the world has ever known. Since this age is characterized with originality, invention, discovery, and democracy, why should not the prediction be true that we are to have playwrights, dramas, actors, and producers that will surpass those of all ages? Whether the age makes the man or the man the age is an open question, but the interrelation is self-evident. The drama is a great art, and every effort should be made to present that which is best in the drama of former ages and to seek and find the beauty, strength, and enlightenment in the drama of today in all its phases so that the present promises may be fulfilled.

Assignment: Give talks upon the following phases of the drama.

History of the drama

1. The Grecian stage
2. The Greek drama
3. The stage of the middle ages
4. The miracle plays
5. The morality play
6. The interlude
7. The predecessors of Shakespeare (Marlowe, Lyly, Kyd, Greene, and Peele)
8. Shakespeare (a biography, and an appreciation)
9. Comedies of Shakespeare
10. Tragedies of Shakespeare



FIGURE 16. — ŒDIPUS REX

Scene from the play as presented at Leland Stanford University and directed by Evelyn Thomas of the University of California, Southern Branch.

11. The stage of Shakespeare's day
12. Comedies of Molière
13. Tragedies of Racine and Corneille
14. The comedies of Goldsmith
15. The comedies of Sheridan
16. Ibsen, the father of modern drama
17. A comparison of Greek and modern drama
18. A comparison of Shakespeare's plays and modern dramas
19. A comparison of Ibsen and Shakespeare

Modern movements in the drama

1. The Drama League of America
2. Leading theaters in England and on the continent
3. Community theaters
4. The Little Theater movement
5. Repertory theaters
6. Out-of-door theaters
7. Children's theaters
8. Pageants and pageantry
9. Drama in the colleges

(The 47 Workshop at Harvard

The New 47 at Yale

Carnegie Institution, Department of Fine Arts

American School of Dramatic Arts

Chicago Art Institute, School of Drama)

10. Art directors of the theater

(Gordon Craig, Max Reinhardt, Robert Edmond Jones, Claude Bragdon, Norman-Bel Geddes, Lee Siminon, Leon Bakst, etc.)

11. Producing directors and managers of today

(American: Winthrop Ames, Henry Jewett, Woodman Thompson, Donald Robertson, Eden Payne, Stuart Walker, Maurice Brown, Sam Hume, Arthur Hopkins, etc.)

12. Mechanics of the modern stage (lighting effects, etc.)
13. A comparison of the one-act and full-length plays
14. The theater vs. the screen
15. Puppet players (Tony Sarg's)
16. Theater Guild of New York
17. The Irish plays and players

18. Yiddish players
19. Recent magazine publications on the drama
20. Plans for a National Theater

THE WORLD'S GREAT ACTORS AND ACTRESSES OF YESTERDAY
AND TODAY

(A selected list)

Assignment: Give short talks upon the following great actors and actresses of *Yesterday*. Include in the talk the influence of the drama, as an art, and the era in which the actor lived; the appearance and the character of the actor; the events that influenced his career; the principal plays in which he acted; and the distinctive nature of his genius and art.

- | | |
|---------------------------------------|--|
| 1. Barrett, Lawrence (Am. 1838-1891) | 13. Janauschek, Fanny (Bohem. 1830-1904) |
| 2. Barrymore, Maurice (Am. 1847-1905) | 14. Jefferson, Joseph (Am. 1829-1905) |
| 3. Bernhardt, Sarah (Fr. 1845-1923) | 15. Kean, Charles John (Eng. 1811-1868) |
| 4. Booth, Edwin (Am. 1833-1893) | 16. Kean, Edmond (Eng. 1787-1833) |
| 5. Burbage, Richard (Eng. 1567-1619) | 17. Macready, William Charles (Eng. 1793-1873) |
| 6. Clive, Kitty (Eng. 1711-1785) | 18. Mansfield, Richard (Am. 1857-1907) |
| 7. Coquelin, Benoit (Fr. 1841-1909) | 19. Modjeska, Helena (Polish, 1844-1909) |
| 8. Davenport, Fanny (Am. 1850-1898) | 20. Neilson, Adelaide (Am. 1846-1880) |
| 9. Duse, Eleanore (It. 1859-1924) | 21. Oldfield, Anne (Eng. 1683-1730) |
| 10. Garrick, David (Eng. 1717-1789) | 22. Rachel, Felix (Fr. 1821-1858) |
| 11. Goodwin, Nat (Am. 1857-1922) | 23. Rehan, Ada (Am. 1860-1916) |
| 12. Irving, Henry (Eng. 1870-1919) | 24. Ristori, Adelaide (Fr. 1822-1900) |

- | | |
|---|---|
| 25. Salvini, Alexander (It. 1861-1896) | 28. Tree, H. Beerbohm (Eng. 1863-1917) |
| 26. Salvini, Tomasso (It. 1829-1916) | 29. Willard, E. S. (Eng. 1853-1915) |
| 27. Siddons Mrs. Sarah (Eng. 1755-1831) | 30. Woffington, Margaret (Peg) (Irish, 1714-1760) |

Assignment: Give short talks upon the following great actors and actresses of *Today*. Include in the talk the same points of interest as mentioned above.

- | | |
|---------------------------------|----------------------------------|
| 1. Adams, Maude (Am.) | 16. Hampden, Walter (Am.) |
| 2. Allen, Viola (Am.) | 17. Kalich, Bertha (Am.) |
| 3. Anderson, Mary (Am.) | 18. Le Blanc, Georgette (Fr.) |
| 4. Anglin, Margaret (Am.) | 19. Marlowe, Julia (Am.) |
| 5. Arliss, George (Eng.) | 20. Mantell, Robert (Am.) |
| 6. Arthur, Julia (Am.) | 21. Matthison, Edith Wynne (Am.) |
| 7. Barrymore, Ethel (Am.) | 22. Maude, Cyril (Eng.) |
| 8. Barrymore, John (Am.) | 23. Miller, Henry (Am.) |
| 9. Bates, Blanche (Am.) | 24. Nazimova, Alla (Rus.) |
| 10. Bennett, Richard (Am.) | 25. Post, Guy Bates (Am.) |
| 11. Drew, John (Am.) | 26. Skinner, Otis (Am.) |
| 12. Elliott, Maxine (Am.) | 27. Sothern, Edward (Am.) |
| 13. Faversham, William (Am.) | 28. Terry, Ellen (Eng.) |
| 14. Fiske, Minnie Maddern (Am.) | 29. Warfield, David (Am.) |
| 15. Forbes-Robertson (Eng.) | 30. Whiteside, Walker (Am.) |

Critiques of plays. A sympathetic appreciation of any work of art will develop an artistic impulse akin to the feeling that inspired the artist or writer.

There is a phraseology that is appropriate to each of the seven arts — architecture, dancing, literature, music, sculpture, painting, and the drama. As these arts are closely correlated in laws and rules, many of the technical terms are used interchangeably; for instance, all have theme, motive, atmosphere, balance and proportion, coherence, contrasts, repetition, and variety.

Precede your critique with the study of the meaning of these terms and also of terms that pertain only to the drama. In giving the critique, endeavor to compare the drama in its several phases to the other arts with which you are familiar. The drama is one of the seven arts, but it serves to unite all arts in one cumulative effect.

EXERCISES

Dramatic vocabulary:

Bring to class definitions of the following dramatic terms with examples from plays to illustrate, each student being responsible for a certain number of words, thus making it possible to complete the list of definitions in a short space of time. The dictionary, as well as books on the drama, may be consulted for the desired information.

Define the following terms used in relation to *kinds of plays*:

comedy	romantic comedy	impressionistic
tragedy	historical	idealistic
	melodramatic	
allegory		realistic
poetic drama	farce	symbolic
masque	parody	
pastoral	burlesque	play of ideas
morality	puppet play	play of dialogue
pageant		play of plot
		play of character

Define the following terms used in relation to *actors and acting*:

comedian (comedienne)	ingenue	green room
tragedian (tragedienne)	soubrette	repertoire
dramatis personæ		rôle
protagonist or lead	ranting	supernumerary (super)
character part	stilted	understudy
straight part		
histrionic	pantomime	Pierrot, Pierrette
Thespians	versatility	Harlequin, Columbine

Define the following terms used in relation to *play production*:

acoustic properties	balance	are discovered
première	mass	cross to
stagecraft	symmetry	cue
		to expurgate
properties (light)	verisimilitude	script
properties (heavy)	(of scenery)	sides

Define the following terms used in relation to *play-making*:

* dramaturgy	playwright	soliloquy
* theme	drama (compare play)	aside
* plot	collaboration	anachronism
* unities	prologue	imbroglio
clash	epilogue	climax
suspense	sub plot	indeterminate close
contrasts	dramatic triangle	dénouement

As the terms starred are basic to an appreciation of any play and are more complicated in meaning than the other terms, they are here explained in detail.

* *Dramaturgy.* The art of play construction, or dramatic composition, is called dramaturgy. Nearly all plays are constructed according to the same general plan but differ in regard to the number of acts and the contents of the several acts.

If the play is written in five acts, as are the plays of Shakespeare, the general dramatic construction is as follows:

- Act I. Introduction (or explanation of time, place, principal characters, and incidents preliminary to the plot of the play)
- Act II. Exciting force (or some kind of moving cause)
- Act III. Climax (or the highest point of complication)
- Act IV. Falling action
- Act V. Dénouement (or the unraveling of the plot with the solution given)

If the play is written in four acts, or in three acts, the contents of the play are the same as in the five-act play, only the grouping of incidents is different.

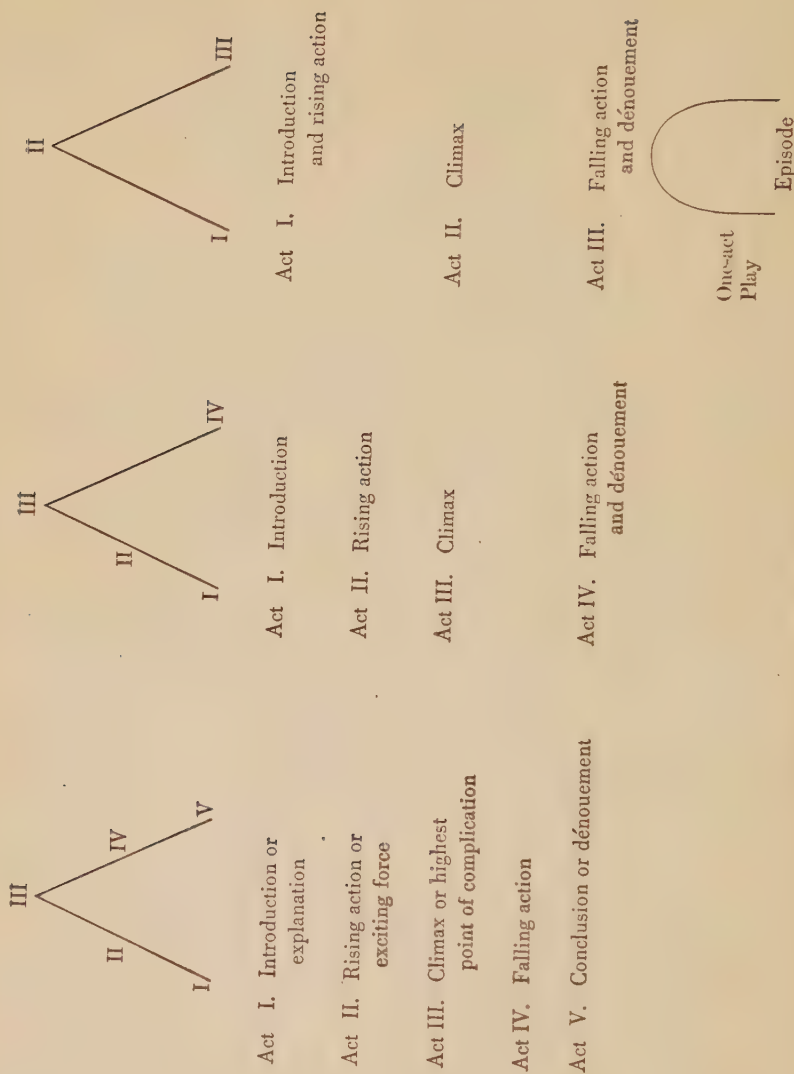


FIGURE 17. — ARRANGEMENT OF ACTS IN PLAY

A one-act play is a short drama depicting a complete incident while maintaining unity of action and mood. The plot is referred to as an episode.

* *Theme and plot.* The theme of the play is the abstract statement of the plot, as patriotism, self-sacrifice, mother love. The plot is the main story, or the series of connected incidents of a play. A good plot can always be stated or summarized in one sentence, or, at the most, in a short paragraph. Subordinate plots are usually interwoven with the main plot in longer plays; for example, the love stories among the several subordinate characters in *The Merchant of Venice*.

* *Unities of time, place, and action.* Unity of time means that the actions in the play are confined to the events of only one day. Unity of place means that all events take place in a single location. Unity of action means that there is the development of a single plot. *The Servant in the House* is the most striking modern example of the use of all three dramatic unities.

Assignments: 1. The class read a full-length play and discuss it according to the outline given below (see list of full-length plays, page 427).

2. Each student read and give a critique of a one-act play (see page 407).
3. Each student give a three-minute critique of a standard play that he has witnessed.

CRITIQUE OF A PLAY

(The following form for an outline should be used only as a suggestion, the headings and subheadings to be modified and filled in according to the kind and length of play read or witnessed.)

A. Introduction

1. Title
 - (1) Attractive (see page 341)
 - (2) Appropriate
2. Author
 - (1) Renown
 - (2) Other plays
3. Performance
 - (1) When
 - (2) Where
 - (3) By whom

4. Kind of play (see page 420)
5. Interest centered in

(1) Characters	(4) Scenery
(2) Dialogue	(5) Acting
(3) Plot	(6) Ideas

B. Discussion

1. Theme
2. Plot (or episode) and subplots
3. Dramatic structure

(1) Number and use of acts	(4) Suspense
(2) Clash	(5) Contrasts
(3) Unities	(6) Dialogue
4. Stage production
 - (1) Scenery
 - a. Realistic or symbolic
 - b. Harmonies and contrasts
 - (2) Acting

a. Character portrayal	d. Contrast
b. Pantomime	e. Voices
c. Dialogue	
 - (3) Stage business
 - a. As individuals
 - b. In groups
 - (4) Costumes
 - a. Appropriateness to

The time

The personages
 - b. Contrasts
 - (5) Representative good lines (see Chapter XXIV for oral interpretation)

C. Conclusion

1. Summary according to the following viewpoints :
 - (1) Literature
 - (2) Dramaturgy
 - (3) Art
 - (4) Ethics
2. Your own opinion

Supplementary References

Drama Appreciation :

- | | |
|--------------------------|--|
| Andrews, Charlton | <i>The Drama To-day</i> |
| Burleigh, Louise | <i>The Community Theater</i> |
| Burton, Richard | <i>How to See a Play</i> |
| Caffin, Charles | <i>The Appreciation of the Drama</i> |
| Calvert, Louis | <i>Problems of the Actor</i> |
| Cheney, Sheldon | <i>The Art Theater</i> |
| Craig, Gordon | <i>On the Art of the Theater</i> |
| Crawford, Mary C. | <i>The Romance of the American Theatre</i> |
| Dickenson, Thomas H. | <i>The Insurgent Theater</i> |
| Eaton, Walter Prichard | <i>Plays and Players</i> |
| Forbes-Robertson, J. | <i>A Player under Three Reigns</i> |
| Hopkins, Arthur | <i>How's Your Second Act</i> |
| Howe, P. P. | <i>The Repertory Theater</i> |
| Hunt, Elizabeth | <i>The Play of To-day</i> |
| Jameson, Mrs. | <i>Shakespeare's Heroines</i> |
| Kobbe, Gustave | <i>Famous Actors and Actresses and Their Homes</i> |
| MacEwan, E. J. | <i>Freytag's Technique of the Drama</i> |
| Mackay, Constance D'Arcy | <i>The Little Theater in the United States</i> |
| Mackaye, Percy | <i>The Playhouse and the Play</i> |
| McKay and Wingate | <i>Famous American Actors of To-day</i> |
| Moderwell, Hiram K. | <i>The Theater of To-day</i> |
| Skinner, Otis | <i>Footlights and Spotlights</i> |
| Stanislavsky, Constantin | <i>My Life in Art</i> |
| Strang, Lewis C. | <i>Famous Actors of the Day in America</i> |
| Tree, Herbert Beerbohm | <i>Thoughts and After-Thoughts</i> |

CHAPTER XXVII

CHOOSING THE PLAY AND THE PLAYERS

Actors are more than glad to play in drama sound as art and as life.

— RICHARD BURTON

Choosing the play. The choice of the play depends upon several factors: where it is to be given, how it is to be produced, by whom it is to be acted, and by what kind of audience it is to be witnessed.

Above all considerations, the play chosen must be good from the standpoints of literature, of technique, and of ideas. A play oft-times becomes a lasting memory in the mind of those taking part, and therefore, all lines and situations should serve to cultivate the sympathies, to broaden the interests, and — except perhaps for the conversation of some of the character parts — to exemplify good, conversational English. It is due the audience that they be presented a play in which there is a portrayal of at least one courageous and generous character, that they be told some story of clean wit and humor, or given some message of beauty, so they may depart from the auditorium refreshed and perhaps uplifted. "I am a part of all that I have met," says Ulysses in Tennyson's poem of that name, and this statement applies to the witnessing of a play fully as much as to any other experience.

Even with the best of plays there are words or lines that need to be cut. The student should feel free to omit all profane expressions, and to readjust any drinking scene to be in keeping with the highest accepted standards of our country.

Those choosing a play must necessarily take into consideration the conditions and equipment at hand. The producing director may have at his command the very latest and most complete products of modern stagecraft. And again he may have only a few pieces of the old-fashioned painted scenery.

In either case, a play that is strong and of standard worth will carry along both cast and audience. It will be found far more satisfactory to select a strong play that will hold the cast together than to rely upon the cast to hold a weak play together.

If three or four one-act plays are to be presented for an evening's performance, a selection should be made that insures variety through contrast of both scenery and plot ; for example :

1.

- (1) A bright and cheerful play, as *The Florist's Shop* — HAWK-RIDGE
- (2) A clever and amusing play, as *Wursley Flummery* — MILNE
- (3) A play that is strong and exciting, as *The Drums of Oude* — STRONG
- (4) A play beautiful in theme and characterization, as *The Maker of Dreams* — OLIPHANT

2.

- (1) A costume play, as *The Romancers* (first act) — ROSTAND
- (2) A play of character, as *The Brink of Silence* — GALBRAITHE
- (3) A play of plot, as *Miss Civilization* — DAVIS
- (4) A play of ideas, as *The Beggar and the King* — PANKHURST

A LIST OF FULL-LENGTH PLAYS

CLASSIC

Greek

- | | |
|---------------------|-----------|
| 1. <i>Agamemnon</i> | Æschylus |
| 2. <i>Iphigenia</i> | Euripides |
| 3. <i>Antigone</i> | Sophocles |

Early English

- | | |
|---|-----------------------|
| 4. <i>Ralph Roister Doister</i> | Nicholas Udall |
| 5. <i>Gorboduc</i> | Sackville and Norton |
| 6. <i>Everyman</i> | |
| 7. <i>Jew of Malta, The</i> | Christopher Marlowe |
| 8. <i>Knight of the Burning Pestle, The</i> | Beaumont and Fletcher |

Shakespearean

- | | |
|---------------------------------------|-----------------------------|
| 9. <i>As You Like It</i> | 14. <i>Hamlet</i> |
| 10. <i>Midsummer-Night's Dream, A</i> | 15. <i>Julius Cæsar</i> |
| 11. <i>Much Ado about Nothing</i> | 16. <i>Macbeth</i> |
| 12. <i>Tempest, The</i> | 17. <i>Othello</i> |
| 13. <i>Twelfth Night</i> | 18. <i>Romeo and Juliet</i> |

Early French

- | | |
|--------------------------------------|---------|
| 19. <i>Misanthrope, The</i> | Molière |
| 20. <i>Tartuffe, or the Impostor</i> | Molière |

Later English

- | | |
|---------------------------------------|---|
| 21. <i>Colombe's Birthday</i> | Robert Browning |
| 22. <i>Cranford</i> | Elizabeth C. Gaskell
(dramatized by A. R. Smith) |
| 23. <i>Cricket on the Hearth, The</i> | Charles Dickens
(adapted by A. R. Smith) |
| 24. <i>David Garrick</i> | T. W. Robertson |
| 25. <i>Pygmalion and Galatea</i> | Sir William Gilbert |
| 26. <i>Rivals, The</i> | Richard Sheridan |
| 27. <i>She Stoops to Conquer</i> | Oliver Goldsmith |
| 28. <i>Sweet Lavender</i> | A. W. Pinero |

MODERN

Continental

- | | |
|-----------------------------------|---------------------|
| 29. <i>Blue Bird, The</i> | Maurice Maeterlinck |
| 30. <i>Chanticleer</i> | Edmund Rostand |
| 31. <i>Cyrano de Bergerac</i> | Edmund Rostand |
| 32. <i>Doll's House, The</i> | Henrik Ibsen |
| 33. <i>Lady from the Sea, The</i> | Henrik Ibsen |
| 34. <i>L'Aiglon</i> | Edmund Rostand |
| 35. <i>Sunken Bell, The</i> | Gerhart Hauptmann |

English

- | | |
|------------------------------------|------------------|
| 36. <i>Abraham Lincoln</i> | John Drinkwater |
| 37. <i>Admirable Crichton, The</i> | J. M. Barrie |
| 38. <i>Alice Sit-by-the-Fire</i> | J. M. Barrie |
| 39. <i>Androcles and the Lion</i> | Bernard Shaw |
| 40. <i>Chinese Lantern, The</i> | Laurence Housman |
| 41. <i>Disraeli</i> | Louis N. Parker |

- | | |
|---|------------------------------|
| 42. <i>Great Adventure, The</i> | Arnold Bennett |
| 43. <i>Grumpy</i> | H. Hodges and T. W. Percyval |
| 44. <i>Importance of Being Earnest, The</i> | Oscar Wilde |
| 45. <i>Joseph and His Brethren</i> | Louis N. Parker |
| 46. <i>Kiss for Cinderella, A</i> | J. M. Barrie |
| 47. <i>Little Minister, The</i> | J. M. Barrie |
| 48. <i>Melting Pot, The</i> | Israel Zangwill |
| 49. <i>Merely Mary Ann</i> | Israel Zangwill |
| 50. <i>Message from Mars, A</i> | Richard Ganthony |
| 51. <i>Milestones</i> | A. Bennett and E. Knoblauch |
| 52. <i>Passing of the Third Floor Back, The</i> | Jerome K. Jerome |
| 53. <i>Pomander Walk</i> | Louis N. Parker |
| 54. <i>Professor's Love Story, The</i> | J. M. Barrie |
| 55. <i>Prunella, or Love in a Dutch Garden</i> | L. Housman and G. Barker |
| 56. <i>Romantic Age, The</i> | A. A. Milne |
| 57. <i>Quality Street</i> | J. M. Barrie |
| 58. <i>Sherwood</i> | Alfred Noyes |
| 59. <i>Silver Box, The</i> | John Galsworthy |
| 60. <i>Trelawney of the "Wells"</i> | A. W. Pinero |
| 61. <i>What Every Woman Knows</i> | J. M. Barrie |
| 62. <i>When Bunty Pulls the Strings</i> | Graham Moffat |
| 63. <i>You Never Can Tell</i> | Bernard Shaw |

American

- | | |
|--|---|
| 64. <i>Arrow Maker, The</i> | Mary Austin |
| 65. <i>Bachelor's Romance, The</i> | Martha Morton |
| 66. <i>Beau Brummell</i> | Clyde Fitch |
| 67. <i>Birds' Christmas Carol, The</i> | Kate D. Wiggins Rice |
| 68. <i>Clarence</i> | Booth Tarkington |
| 69. <i>Come Out of the Kitchen</i> | Alice Duer Miller
(dramatized by A. E. Thomas) |
| 70. <i>Crisis, The</i> | Winston Churchill |
| 71. <i>Daddy Long-Legs</i> | Jean Webster |
| 72. <i>Flower Shop, The</i> | Marion C. Wentworth |
| 73. <i>Fortune Hunter, The</i> | Winchell Smith |
| 74. <i>Giles Corey, Yeoman</i> | Mary E. W. Freeman |
| 75. <i>Great Divide, The</i> | William V. Moody |

- | | |
|---|---|
| 76. <i>Jean d'Arc</i> | Percy Mackaye |
| 77. <i>Lion and the Mouse, The</i> } | Charles Klein |
| 78. <i>Little Women</i> | Louisa M. Alcott
(dramatized by DeForrest) |
| 79. <i>Man from Home, The</i> | Booth Tarkington |
| 80. <i>Man of the Hour, The</i> | George Broadhurst |
| 81. <i>Man Who Married a Dumb Wife,</i>
<i>The</i> | Anatole France |
| 82. <i>Mice and Men</i> ✓ | Madeleine Ryley |
| 83. <i>Monsieur Beaucaire</i> | Booth Tarkington
(dramatized by E. H. Freeman) |
| 84. <i>Music Master, The</i> | Charles Klein |
| 85. <i>Nathan Hale</i> | Clyde Fitch |
| 86. <i>Peg o' My Heart</i> | Hartley Manners |
| 87. <i>Piper, The</i> | Josephine Peabody Marks |
| 88. <i>Poor Little Rich Girl, The</i> | Eleanor Gates |
| 89. <i>Rebecca of Sunnybrook Farm</i> | Kate Douglas Wiggin Rice |
| 90. <i>Rejuvenation of Aunt Mary, The</i> | Anne Warner |
| 91. <i>Road to Yesterday, The</i> | B. Dix and B. Sutherland |
| 92. <i>Rollo's Wild Oat</i> | Clare Kummer |
| 93. <i>Seventeen</i> | Booth Tarkington |
| 94. <i>Servant in the House, The</i> | Charles Rann Kennedy |
| 95. <i>So This Is London</i> | Arthur Goodrich |
| 96. <i>Strongheart</i> | William de Mille |
| 97. <i>Successful Calamity, The</i> | Clare Kummer |
| 98. <i>Three Wise Fools</i> | Austin A. Strong |
| 99. <i>Washington, The Man Who Made</i>
<i>Us</i> | Percy Mackaye |
| 100. <i>Yellow Jacket, The</i> | Hazelton and Benrimo |

For list of one-act plays see pages 407, 408.

Choosing the cast. It is taken for granted that the desire to share in the production of a play is not one of vanity, but it is one for self-expression.

In choosing the members of the cast, the director bases his judgment primarily upon the appearance, the voice, and the bearing of the individual; he also considers the power of that individual to understand and to portray the character. To some extent, a

cast for a play may be said to be self-selected in that types fitting the parts reveal themselves.

Do your best in the tryouts — both in the first tryout for the leads and in the second tryout for the selection of the smaller parts — and be not disappointed if you fail to be chosen immediately for one of the main characters. Talent and ability are bound to evince themselves sooner or later, and if you have either, rest assured that they will not remain hidden.

As a mannerism sometimes fastens itself upon a person taking a peculiar part, just as the strength of character and action becomes assimilated by the one taking the part of a hero or a heroine, the director doubtlessly will find it advisable to let a student counterbalance the oddity or eccentricity of one character by taking another kind of part in some other play. In a certain instance, a director of high school dramatics noticed that the manner of Monkhurst, the disagreeable son in the third act of *Milestones*, had fastened itself upon the student playing this part and consequently she gave him the part of an agreeable old man in the following play. The neutralizing result was gratifying.

Whatsoever the play, and whatsoever the part, enter into the spirit of the play and do good teamwork. Even the clown in the play — unless for the time being he has the center of the stage — must keep his part subservient to the character whose lines form the center of interest. But whether your part be a leading or a small one, make the most of it in every detail.

CHAPTER XXVIII

STAGE DIRECTIONS AND ACTING

Suit the action to the word, the word to the action; with this special observance, that you o'er step not the modesty of nature. — SHAKESPEARE

Stage directions. There are certain terms and abbreviations of terms that are used uniformly by playwrights and play directors to indicate stage directions and stage business; this phraseology every member of the cast should understand.

Stage directions are read according to the position of the actor on the stage, *right* meaning his right, and *left* meaning his left, as he faces the audience. *Down-stage* means towards the audience, and *up-stage* means away from the audience; this point can be easily remembered if it is borne in mind that the stage formerly sloped towards the audience, and thus when the actor was directed to go down-stage, he literally did go down-stage. *Off-stage* is a term used to signify the part of the stage that is outside of the set scenery and therefore not visible to the audience: incidental sounds like the peal of thunder, the clatter of horses' hoofs, and the honk honk of an automobile are directed to be made off-stage. *Back-stage* is a term used to signify the stage immediately back of the last drop. The term *center* of the stage is used in either of two ways — to signify the physical center of the stage, or to signify the center of interest — and not infrequently the two are identical.

Stage business includes all general movements of the characters about the stage, either individually or in groups, — their entrances and exits, their position in relation to one another, their turnings, and their stage crossings from one side of the stage to another, whether alone or in relation to other characters.

The manner of making entrances and exits in a play is of great importance. A whole scene may be "made" by an appropriate

and effective entrance, and a whole scene may be considerably weakened by an exit not in keeping with the mood or the tempo of the scene. A character who is supposed not to have previously been in a certain room should indicate by some little action, or perhaps glance about the room, his unfamiliarity with his surroundings. One would suppose that any actor, whether or not he has had experience in acting, would grasp a situation like the

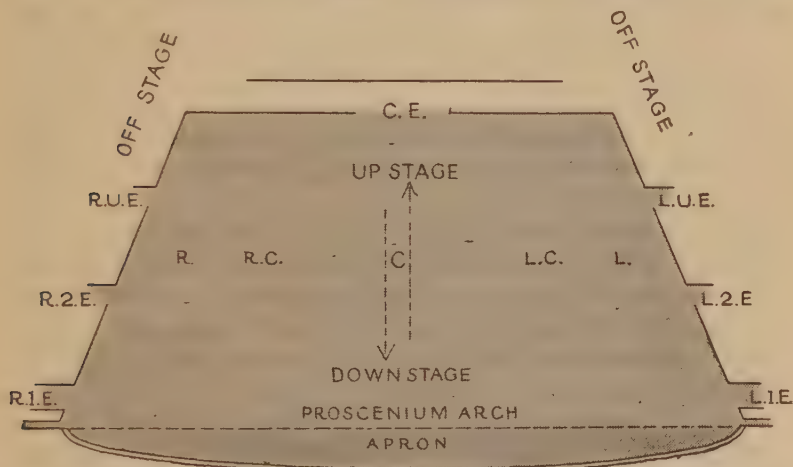


FIGURE 18. —STAGE DIRECTIONS

Read from the actor's point of view as he faces audience.

STAGE AREAS

C. = center
 R. = right
 R. C. = right center
 L. C. = left center
 L. = left
 Down-stage = toward the audience
 Up-stage = away from the audience

ENTRANCES

(Numbered from front to rear of stage)
 R. 1 E. = right first entrance
 R. 2 E. = right second entrance
 R. U. E. = right upper entrance
 L. 1 E. = left first entrance
 L. 2 E. = left second entrance
 L. U. E. = left upper entrance
 C. E. = center entrance

following. A cast of amateur players had begun rehearsals upon Howells' *Mousetrap*, a one-act farce in which the episode centers around an imaginary mouse. At one point in the play several young women callers take refuge from their little enemy by jumping up on chairs. At first the neophyte actresses, upon entering the room, walked deliberately to their respective chairs

and stood there ready to mount at the words "A mouse," utterly oblivious of the fact that they were thus omitting effective stage business, — that of having all the women rush frantically about the room seeking chairs upon which they could make their escape from the elusive mouse. Again, seemingly unimportant are the rules that a character entering a door from the side of the stage should endeavor to enter with the up-stage foot, and that a character departing from an entrance at the side should endeavor to exit with his up-stage foot; nevertheless the observance of such details as these add considerably to the polish of the performance. Entrances and exits should be neither hurried nor dragged, and they should be rehearsed until they can be made with perfect smoothness and naturalness — especially those at the beginning and the end of every scene.

Effective stage business is also brought about with the natural expression of the relative degrees of attention given to one another by the various characters upon the stage according to their rank — king, courtier, messenger, servant, maid, man, or woman. These degrees of attention, expressed by the eyes, the head, and the body, are based upon the customs of society.

The turnings and crossings of the different characters depend upon the action of the play. There are two general points, however, that usually are observed. An actor should face the audience as he turns. And, if there are two actors upon the stage engaged in conversation, the person speaking is the one to initiate a crossing, the character listening should look at him as he crosses.

The most important phase of stage business in relation to play production is that of the stage groupings and the center of interest. The chief principle of art, so well voiced by Fenollosa, the expositor of Japanese art, as, "The secret of all art is spacing," is utilized to advantage in the staging of every successful play today. A director, realizing that the stage groupings must be well defined and that the center is given to whomever it belongs by reason of situation, uses devious but well-thought-out methods of bringing out the desired results. He may stage a whole play in a series of triangles with the person of the play representing the center of

interest always at the apex of the triangle. He may employ a method of balance, such as Corot, the French painter, used so effectively in his picture, "Orpheus," wherein he placed at one side of the picture a human figure, large in concept though small in stature, and on the other side of the picture a mass of tall trees, many times smaller in concept though much larger in dimensions. This method of balance serves to give emphasis to the central character by means of isolation. A director at every rehearsal bears in mind the relation of parts to parts, as well as of the parts to the whole: he is seeking to put into application, to some extent at least, the principles of art that relate to massing, rhythm, contrast, repetition, and proportion, and only with the concerted effort of the entire cast is this possible. The individual member of a cast should gladly subordinate his part in look and action to the center of interest, bearing in mind that the center of the stage is given to a part and not to a person; the group members of the cast should avoid all tendency of huddling together and of standing in straight and stiff rows. The conscious observance of the foregoing stage rules and stage business will greatly assist the producing director in staging the play with the minimum of effort and the maximum of effectiveness.

Acting. Let your acting be characterized by sincerity, simplicity, and vitality. Do, rather than act. The success of your interpretation depends not only upon your intelligent understanding of the part but also upon your being able to lose yourself in that part so that the audience does not think of you, but only of the character you are portraying. Work from within out. Be the character. Every moment you are rehearsing the part on the stage, breathe and walk the character. Let the feeling be real and not simulated. Whether the part is to be played with cleverness and facility, graciousness and charm, or intensity and fire, let your work be faithful in its adherence to the type portrayed. Remember that every artist claims growth; no artist claims perfection.

Read the whole play for the first time to absorb the general atmosphere. Read the play for the second time to observe your part in its relation to the play as a whole. With this second read-

ing let your thought be so active in imagination that your visualization of setting and characters will be sufficiently vivid to enable you to see them thereafter as if they were not make-believe but as if they were real and living. Place the scene according to the location spoken of by the playwright — but not upon the school stage. If the location is New York, visualize the setting there; if in San Francisco, imagine the place of action in that city. Perhaps you have not seen the city mentioned by the author; that should make little difference in your power to make the play live. Ask someone who has been in the place named to tell you about it; consult pictures of it in the library; or, if these suggestions are not practicable, let your imagination have free play and visualize a purely imaginative setting, — only let it live. This visualization should be carried out in the details of entrance and exit. When you make an entrance into the scene, come from the place your part states that the character comes from, as for instance an imaginary shop, a garden, a street. When making your exit, go to the imaginary place to which the play states that the character goes. All this should be thought out definitely and made a part of the acting. An audience likes the illusion of a play, and it is your function to maintain that illusion.

Remember, that whatever the part, you must maintain an inward poise when acting. Even though it may seem paradoxical, when taking the part of a very nervous person, within yourself feel at perfect rest; likewise when taking the part of a scolding person, scold all you wish, but inwardly be amused at the part, and definitely project the characteristics that are true to the nature of the character portrayed. By no means interpret the latter kind of part in such a way that the audience feels that it is being scolded! If you can project the part, especially if it is a character part that is more or less emotional, you will find that at the end of the performance you will not feel torn to pieces, but rather serene and composed and ready for the next performance. It is a good rule not to let your emotions overwhelm the mechanics of the technique of acting. Think, and mentally govern the character.

Let your relation to the audience be very impersonal and yet very definite. Be utterly unaware of their presence, but realize that you are "getting your part over." Mentally aim your voice to the farthest corners of the auditorium, but allow no effort to do this be apparent. If you look where the audience is, do not see them — that is, as individuals. Under no condition talk to the audience, unless the part so requires and directs, and this is but very seldom in the modern play.

The point of vision, or third point as it is sometimes called, is the space between the audience on the lower floor and the balcony; if your part calls for meditation or reminiscence, or in some way suggests distance in space or time, look into this space as you talk and you will gain the desired effect.

Both pantomime and pausing give a sense of rhythm to the performance of a play. When deeply engrossed, a character usually pauses; and he usually fills this pause with effective pantomime. Pantomiming, when not overdone, aids in emphasizing certain effects.

Comedy must not be forced. Fortunately, the person selected to play a comedy part is usually a natural comedian. In order that he may maintain the comedy element through rehearsals and performance, even he needs to know how he secures his results. A comedian sees fun in every line, situation, and action; he usually speaks unimportant lines as if they were of tremendous importance; he sometimes speaks his words with sudden and queer inflections; and he may introduce funny little gestures or movements with his hands and fingers. If you are chosen to play the part of the comedian, be sure that before each rehearsal and before each performance of the play you are in a happy and humorous frame of mind. Let nothing daunt you nor disturb your happy buoyancy.

You will render the rehearsals far easier for the director and for yourself, and thereby add to the art of your interpretation and performance, if you observe the following additional "Do's" and "Do not's" of acting:

DO'S OF ACTING

1. Give your part at each rehearsal with spontaneity.
2. Be direct and clear-cut in acting and characterizations.
3. Make yourself felt first, and then heard.
4. Arouse in your listeners the same feeling that you have.
5. Keep in character, even when not the center of interest.
6. Listen attentively to those talking.
7. Master the technique of voice, of posture, and of gesture so that the basic rules come automatically to you.
8. Keep relatively still unless you have something to do that the play calls for.
9. Keep within the stage picture, avoiding the extremes of down-stage, up-stage, or wings.

DO NOT'S OF ACTING

1. Do not rant.
2. Do not let your work be stilted.
3. Do not move about the stage unless there is purpose in your movement.
4. Do not cling to the back of the stage.
5. Do not back off the scene.
6. Do not disappear behind other characters.
7. Do not turn your back upon the audience; unless you have an exceptionally good voice and expressive shoulders.
8. Do not detract from the character who has the center of interest, either by facial expression or by pantomime.
9. Do not use a monotonous repetition of facial expressions, of tones of voice, of gestures, or of inflections.
10. Do not get into huddled groups.
11. Do not let your part grow stale.
12. Do not worry about your hands or think that everyone in the audience is looking at them.
13. Do not imitate a "star" actor; you will never make head-way unless you think and interpret for yourself.

CHAPTER XXIX

THE STAGE AND THE SCENERY

Players move in a setting, not against it. It is a shell of light and color, so arranged as to enhance and intensify the playwright's vision.

— ROBERT EDMOND JONES

The stage. Although the stage proper is perhaps of detailed interest only to the stage manager and his helpers, every person in the production of a play should be familiar with the technical names applied to the several parts of the unadorned or bare stage.

The proscenium arch and the apron are the two terms that directly concern the cast. The *proscenium* is the arch that forms the frame to the stage pictures. Recently there has been innovated the false proscenium — a piece of neutral scenery composed of three sides that may be easily adjusted to serve as a frame to the smaller stage pictures. The *stage apron* is that part of the stage that extends beyond the curtain line. The stage apron of the modern stage is very narrow. In order that the artistic effects of the stage pictures may be maintained, the players of the various parts must keep within the proscenium arch and off the stage apron.

The scenery. The ideas of the play are to be considered before the investiture of the play; nevertheless the scenery and the properties are indispensable in bringing out the ideas.

In modern stage production the three fundamental qualities that are being stressed today are simplicity, unity, and rhythm. In the effort to bring out these qualities, stage-craftsmen have thought out several manners and methods of staging plays that are a decided improvement over the old-fashioned, highly decorated, and much-painted "realistic" scenic backgrounds.

Curtain draperies, or painted hangings, about six or eight in number, are used for interior effects and sometimes they are used

also for exterior settings. The texture, as well as the color, of these stage hangings must be such as to take the light effects thrown upon them to accentuate the varying moods of the scene or play.

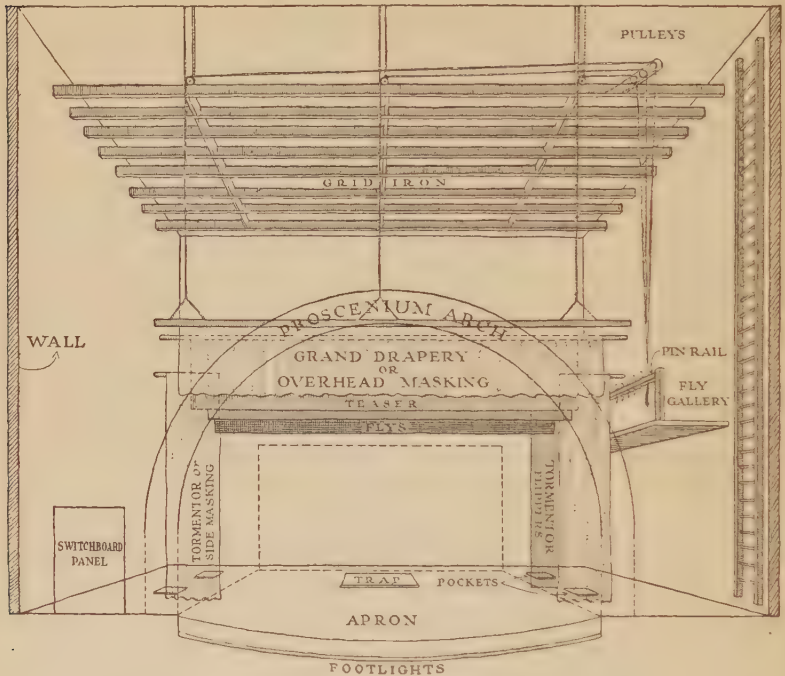


FIGURE 19. — THE UNADORNED STAGE

A cycloramic curtain with set stage-pieces is used for outdoor effects. The cycloramic curtain is usually painted a rich Italian blue in order that natural sky effects may be obtained. The set stage-pieces are constructed and painted to represent trees, hedges, walls, fountains, and mounds, and although almost realistic in color and design, these bits of imitative reality help to give an impressionistic or suggestive tone to the stage pictures.

A permanent setting of convertible, or interchangeable, units is used for interior or "box" scenes. These units number from

eleven to twenty or more pieces and are made up mostly of flats constructed of the same general height in order that they may be used in a wide variety of combinations and effects. The whole setting is painted, or, better still, stippled, in some neutral vibrating

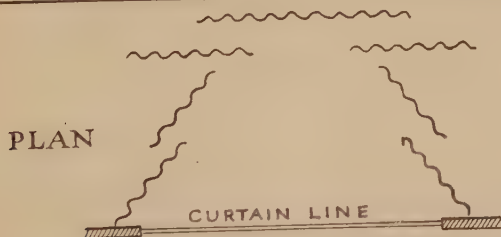
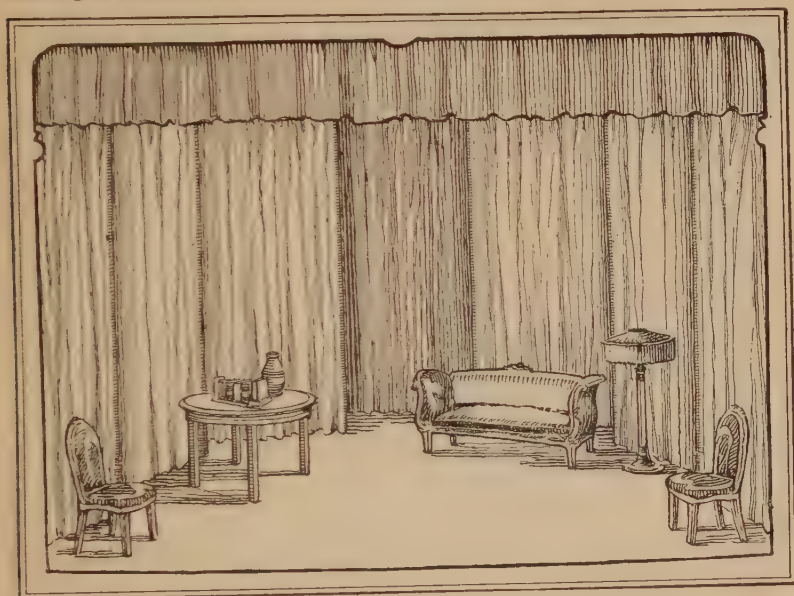
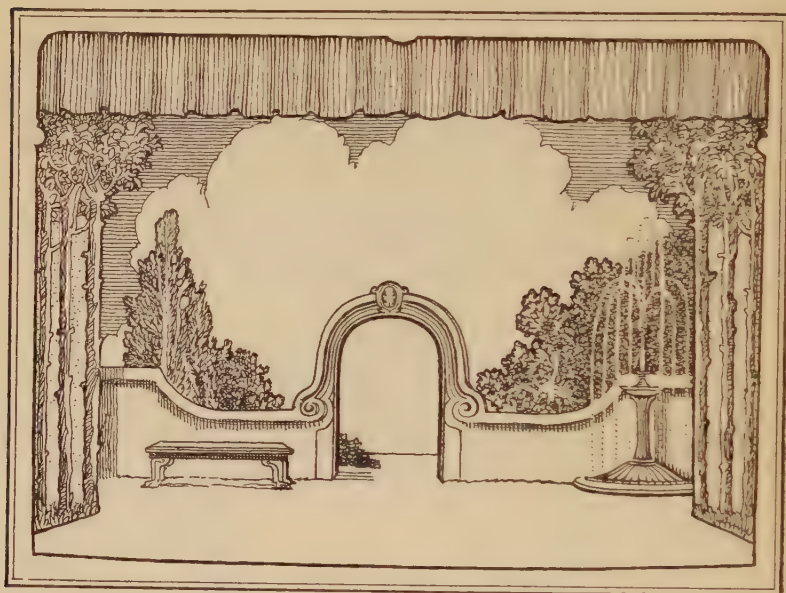


FIGURE 20. — STAGE SETTING: DRAPERY CURTAINS

color that will take the lights thrown upon it for certain mood or detailed effects.

The lights and lighting effects — by no means an unimportant phase of the modern stage production — must be considered as part

of the setting. What with movable flood lights, strip lights, baby spots, and ghost lights, unit border and foot lights, color screens and dimmers, almost any desired effect may be brought to play



PLAN

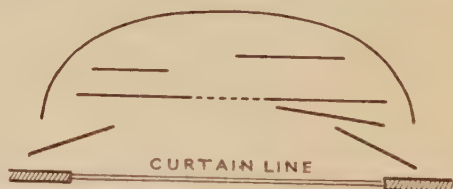


FIGURE 21. — STAGE SETTING: CYCLORAMA WITH SET STAGE-PIECES

upon the scene. The lighting facilities and devices of even the smaller modern stages may be used to indicate that there is more light on the inside than on the outside, or that there is more light on the outside than on the inside, and they may be used to indicate all forms and intensity of illumination — sunshine, moonlight, starlight, twilight, fireside light, candlelight, sunrise, or sun-

set. Never before in the history of stage craft have lights been used so effectively for interpretative effects. They may serve to bring out the mood of the scene or they may serve to accentuate a

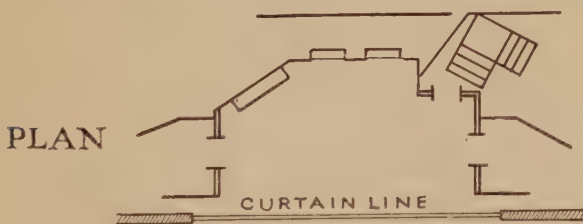
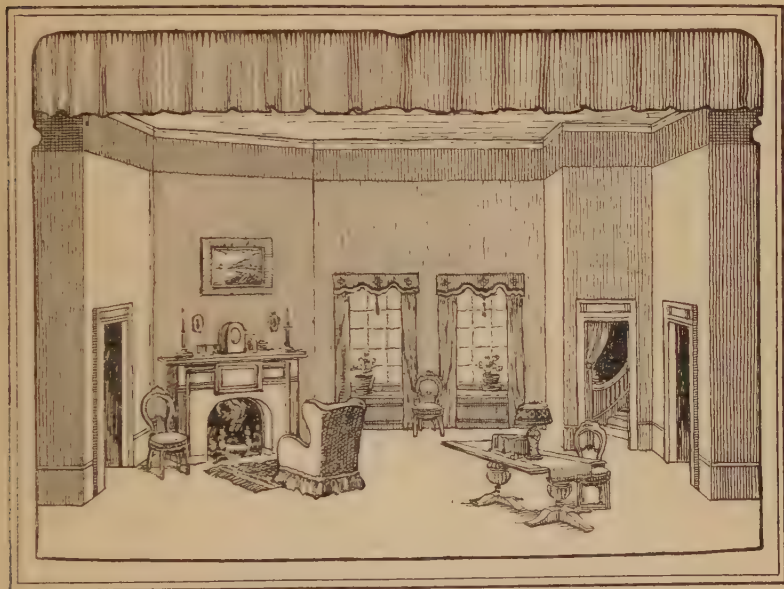


FIGURE 22. — STAGE SETTING: BOX SET

detail. A certain light effect, or a certain color or degree of intensity, may even suggest the quality or tempo of the action.

The scenery talks: it helps to tell the story. Some plays gain in beauty and simplicity when produced with the drapery curtains

or with the cycloramic sky and set stage-pieces; some plays are best produced with the permanent setting of convertible units; some gain character by the use of screens for background; some

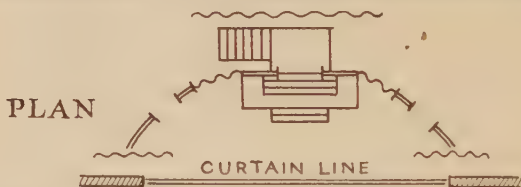
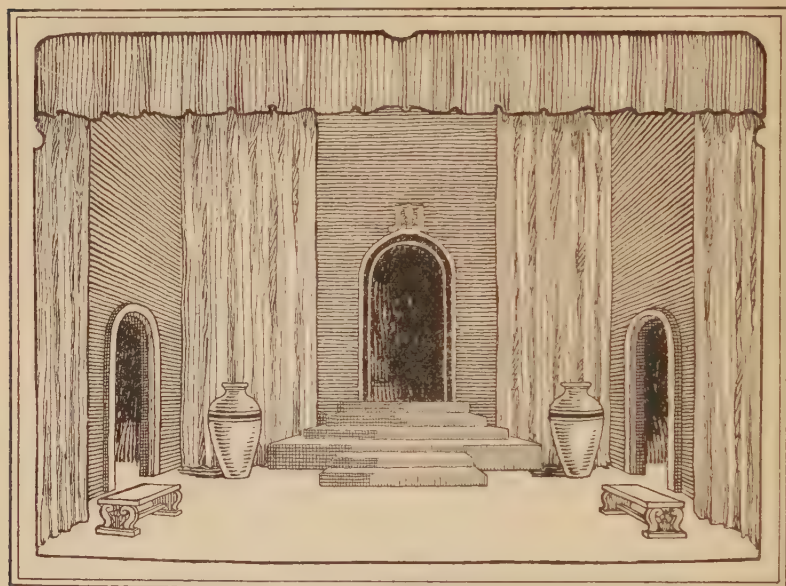


FIGURE 23. — CONVENTIONALIZED CLASSIC STAGE SETTING

are given distinctive quality with an outdoor setting; and some are produced with telling effect only with the use of a combination of the several methods.

CHAPTER XXX

REHEARSAL AND PERFORMANCE

Just as the twig is bent the tree's inclined. — POPE

Preliminary preparations. Immediately upon being selected, the cast meets with the producing director for a reading rehearsal of the play. This preliminary reading is for the purpose of giving the cast a clear understanding of the motive and the atmosphere of the play, and an adequate sense of its unity and wholeness. Some directors prefer to give each member of the cast only his individual part, and to build the play without letting the actor have preconceived ideas of its interpretation. Today, the newer directors seem to prefer the first method.

The individual parts, called sides, are next distributed to the several members of the cast, who are asked to meditate and reflect upon the meaning of the lines but to refrain from memorizing the words until told to do so by the director (see page 339).

The substitute stage properties, both heavy properties (furniture) and the light properties (accessories for stage business), are then assembled; real properties are not used except in the final rehearsals. Fortunate for the dramatic work of a school, if substitute stage furniture (a large table, a small table, perhaps a chair or so, a stool, a screen, and a settee) has been provided by the school shops. Such stage equipment, whether crudely made or constructed with finish, saves the expenditure of countless hours and much energy often wasted in looking about for makeshifts. The substitute light properties should resemble, as nearly as possible, the articles to be used in the play itself. The following is an instance of what may happen when inadequate properties are used for rehearsals: In an amateur performance the hero of the play was to bring in a huge bunch of roses and to present them to his

lady love ; at every rehearsal the boy either forgot the substitute altogether or used a crumpled piece of paper ; he failed to heed the suggestion that he should bring in some kind of real or artificial flowers ; when the final performance took place, he made the customary exit but in his excitement he failed to get the American beauty roses which he had purchased at his personal expense and had placed in readiness in a certain corner of the dressing room ; and thus, much to the amused amazement of the audience and to his own discomfiture, he held out his empty hands as he said to the heroine, " These roses are but a small token of my great love for you." Take the warning ! Use substitute properties and see that these substitutes resemble as closely as possible the real properties.

Until the rehearsals can be conducted with scenery, the director many times indicates the entrances, the crossings, and the relative positions of stage properties (fireplace, bookcase, etc.) with chalk marks on the floor ; observe carefully these marks in order that you may maintain the same positions when rehearsing at home. Frequently, the director makes notes of stage business in his prompt book ; be sure that you copy in your script the directions pertaining to your part.

The rehearsals. Whether rehearsing at home or in the school auditorium, imagine an audience before you. It is most important that you get your work across the footlights, and you will not be able to do this unless you project your part as you rehearse.

Rehearse aloud at home so as to become accustomed to the sound and power of your own voice. If, on account of disturbing others, this is difficult to do, rehearse in a miniature way, — but rehearse. Learn the cues to your part fully as well as the part itself, and be ready in both rehearsals and performance to take up these cues quickly.

Maintain and sustain your part every moment and do not drop it, even to find fault with yourself for being so " slow." Once, when rehearsing the part of an elderly gentleman, a student continually seemed to forget his part at a certain line. Without realizing that he was forming a habit, he would straighten up into his

own character at this point and exclaim in disgust at himself, — "O shucks." He took no heed of the warning that he might say "O shucks" at the performance. In consequence, he spoiled what otherwise would have been an excellent performance by dropping the part of the elderly gentleman, straightening up in his chair, and saying, much to the surprised amusement of the audience, "O shucks." As he had rehearsed, so he gave the part.

The wise and considerate student actor will regard, without parley, the following admonitions :

1. Keep good hours during the weeks set apart for rehearsals (compare mandatory rules given to athletes in training).

2. Make careful note of the schedule of rehearsals given you by the director. Willingly and promptly rearrange or cancel all engagements that would interfere with the consecutive order of rehearsals, the building of the play.

3. Be prompt at rehearsals.

4. Accept the directions of the producing director as from a major general, without question. He doubtless will allow, probably encourage, you to try original ideas, for he realizes that even with beginners, active thinking results in the better production of plays ; but you should be ready to follow implicitly his final dictum.

5. Feel thoroughly rested for the performance. The dress rehearsal is usually held two days before the actual performance in order that the cast may relax and rest the day previous. Take full advantage of this opportunity to gain vitality and self-command.

6. Be on hand promptly for the make-up. The person engaged to put on the make-up for the cast will probably ask you to be ready and in costume an hour and a half before the curtain goes up ; be ready even before the time set.

Presentation of the play. The entire cast should give the actual performance of the play with as much spontaneity and seeming lack of premeditation as if they are giving their lines for the first time. Although Joseph Jefferson acted the part of Rip Van Winkle night after night, week after week, for more than thirty years, he gave each performance with the freshness of a première. Keep the

performance up to key. Make the most of every line, of every word, and give freely of yourself, but do not for a moment allow yourself to think that you are more important than the part you are playing. In the excitement aroused by the presence of the audience do not overdo your part. Neither say nor do anything that you have not rehearsed. The director has worked for the *tout ensemble* and the unexpected originality of one of the cast is more than apt to disconcert the others. If your lines are filled with humor or with excitement and the audience is likely to laugh or to clap, be prepared to pantomime your part during the time that your words cannot be heard. An audience may applaud situations or lines that have escaped the attention of both producer and cast; on the other hand, the audience may not laugh or clap where applause is anticipated. Be prepared for the expected and for the unexpected.

Remember that all the time you are on the stage your eyes "talk." Let them be free to express your part. Let it not be said of you, "Your eyes are empty," as Stanislavsky once exclaimed in reproof of one of the Moscow Players. Look where the audience is, if you choose, but do not see them either individually or collectively.

It is the business of the property man to see that all "props," excepting the personal props, are in their right places. "Many a slip may occur between the cup and the lip," and therefore it behooves each person in the act to be watchful regarding every property he is to use. You might be fortunate enough to have the presence of mind to cover some misunderstanding or lack concerning the placing of properties. It once happened that a girl, playing a part in which a note was essential for the action of the play, suddenly discovered that this note had not been placed in the pocket of her newly donned costume. Just as if the words were a part of the play, she casually exclaimed, "Oh, I must have left the note in the conservatory," and rushed off-stage where someone hastily provided her with a scrap of paper large enough to be called a letter. As she reëntered, she nonchalantly remarked, "Yes, I thought that I had left it there." This was very resourcefully done, but such

situations are likely to prove embarrassing to the other characters in the play and perhaps spoil the scene. See that you have all your personal properties in their right places and do not fail to oversee the placing of all stage properties that you are to use in the action of the play.

During the performance of a play two admonitions that must be obeyed explicitly are as follows:

1. Every member of the cast must be ready at the proper entrance for his part five minutes before his appearance.
2. Every member of the cast must be off the stage and in the dressing rooms between the acts. The stage at that time belongs to the stage-crew for the shifting of scenes and stage properties.

The play has created a series of imaginative stage pictures. Do not spoil this unified illusion by going out into the audience in costume and make-up between acts or at any time during the play, even though you think that you will not be observed. The little things help to complete the whole, and as "The play's the thing," you should be only too willing to merge your personality into your part and to assist in every way within your power to maintain the illusion of the play; that is, if you wish to have the performance accounted an artistic and complete success.

Supplementary References

Play Production

Clark, Barrett H.
Taylor, Emerson

How to Produce Amateur Plays
Practical Stage Directing for Amateurs

Costumes

Ashdown, Mrs. C. H.
Mackay, Constance
Trophagen, Ethel

British Costume during XIX Centuries
Costumes and Scenery for Amateurs
Costume Design and Illustrations

Make-up

Cavendish, Morton
Chalmers, Helena
Young, James

The Art of Theatrical Make-up
The Art of Make-up
Making up

BENEFITS AND RESULTS

(Summarizing Talks)

Each member of the class, at the close of the semester, may with profit tell of the benefits that he individually and the class collectively have derived from the Speech Art studied. He should include specific points as well as generalizations that deal with the strengthening and developing of the faculties of mind as well as the enriching and broadening of definite qualities of character.

APPENDIX A

SPECIMEN PLANS FOR USE OF THE BOOK

(Daily or Weekly Sequence)

Platform Speaking (B 10)

1. *Exercises*: Spontaneity, pp. 1-7
Talks: Things We Have Made, p. 185
2. *Exercises*: Poise and Position, pp. 8-15
Talks: Personal Experiences, p. 186
3. *Exercises*: Outline-Making, pp. 174-182
Talks: Games and Sports, p. 188
4. *Exercises*: Breathing, pp. 21-25
Talks: Animals: Their Homes and Habits, p. 186
5. *Exercises*: Enunciation, pp. 70-77
Talks: Air, Land, and Sea, p. 187
6. *Exercises*: Enunciation, pp. 77-79
Talks: Processes, p. 191
7. *Exercises*: Pronunciation, pp. 49-56
Talks: Achievements of Contemporary Men and Women, p. 189
8. *Exercises*: Pronunciation, pp. 56-59
Talks: Chart and Chalk, p. 192
9. *Exercises*: Vocabulary Building, pp. 97-98
Story-telling: Classic Myths, p. 332
10. *Exercises*: Use of the Dictionary, pp. 98-99
Story-telling: Classic Myths, p. 332
11. *Exercises*: Methods of Conversational Reading, pp. 132-136
Readings: Prose Selections, pp. 136-138
12. *Exercises*: Word-Illumination, pp. 117-119
Readings: Prose Selections, pp. 122-123
13. *Exercises*: Imagination, pp. 125-126
Readings: Poetry Selections, pp. 129-130
14. *Exercises*: Observation, p. 125
Talks: Descriptions, p. 200

15. *Exercises*: Pantomime, pp. 141-143
Talks: Seeing America First, p. 201
16. *Exercises*: Review of previous exercises, pp. 4, 14, 22
Talks: Good Citizenship, p. 193
17. *Exercises*: Review of previous exercises, pp. 67-70, or Courtesy Pantomimes, pp. 318-323
Group Speech Activity: Debates, pp. 251, 252, 255, 256, 262, 263
18. *Exercises*: Review of previous exercises, pp. 50-59
Group Speech Activity: Debates, pp. 266-268
19. *Exercises*: Directness and Volume, pp. 41-45
Group Speech Activity: Open-Forum Discussions, pp. 269-270
20. *Talks*: Benefits and Results, p. 450

Interpretation (B 11)

1. *Exercises*: Spontaneity, pp. 1-7
Assignment: Fables, p. 332
2. *Exercises*: Poise and Position, pp. 8-15
Assignment: Story-Telling, pp. 327-331
3. *Exercises*: Conditions for Speech Tones, p. 25, and Visualization, pp. 125, 126, 128
Assignment: Story-Telling, p. 333
4. *Exercises*: Voice Placement, p. 25, and Imagination, pp. 127, 129
Assignment: Lyric Classics, pp. 346, 347
5. *Exercises*: Flexibility of Tones, pp. 25-29, and Word-Illumination, pp. 118, 119
Assignment: Modern Verse, pp. 350-354
6. *Exercises*: Methods of Conversational Reading, pp. 132-140
Assignment: Short Prose Selections, pp. 335-339
7. *Exercises*: Resonance of Tones, pp. 33-38
Assignment: Narrative and Dramatic Poems, pp. 359-363
8. *Exercises*: Quality of Tones, pp. 38-41
Assignment: Dialect Selections, pp. 363-366
9. *Exercises*: Pantomimes, pp. 141-144
Assignment: Readings from Dickens' Novels, pp. 367-370
10. *Exercises*: Review of Visualization and Imagination, pp. 127-129
Assignment: Readings from Dickens' Novels, pp. 370, 371
11. *Exercises*: Flexibility of Tones, pp. 30-33
Assignment: Ten-Minute Readings from Modern Novels, pp. 371-381

12. *Exercises: Gesture*, pp. 152-157
Assignment: One-Character Speeches from Shakespeare's Plays, pp. 382-386
13. *Exercises: Character Portrayal*, pp. 158-163
Assignment: Modern Monologues, pp. 389-391
14. *Exercises: Transitions*, pp. 163, 164
Assignment: Dialogue Scenes from Plays by Shakespeare and Sheridan, pp. 392-397
15. *Exercises: Review of voice exercises*, pp. 25, 28, 31, 35, 39, 41
Assignment: Modern Dialogues, pp. 398-405
16. *Exercises: Review of Character Portrayal*, pp. 165-167
Assignment: Modern Dialogues, pp. 398-405
17. *Exercises: Pantomimes*, pp. 146-149
Assignment: Interpretation of One-Act Plays, pp. 406, 407
18. *Exercises: Review of voice exercises*, pp. 45-48
Assignment: Interpretation of One-Act Plays, p. 407
19. *Exercises: Review of gesture exercises*, pp. 155-157
Assignment: Interpretation of One-Act Plays, p. 407
20. *Talks: Benefits and Results*, p. 450

APPENDIX B

CORRECTION OF SPEECH DEFECTS

Fortunately, few persons need to overcome the special inhibitions of the human voice known as speech defects. Some of these imperfections have been thought to be insurmountable, but numerous instances of the establishment of normal speech in those who have been considered to have abnormal speech have proved the contrary. In nearly every instance, the main cause of any one of these difficulties may be said to lie in imperfect breathing and incorrect relation of the breath to the tone.

Stammering and stuttering are forms of nervous hesitation that may be overcome if the individual will patiently and persistently take the breathing exercises, pages 21 to page 24, and will vocalize each breath into a word and subsequently into groups of words or phrases (see pages 132, 137. If you have any one of these difficulties, bear in mind the following additional directions :

- (1) Establish a feeling of relaxation and ease.
- (2) Become conscious of the rhythm of breath and of words.
- (3) Know definitely what you are going to say.
- (4) Speak with firmness and decision.
- (5) Utter the word or phrase on the outgoing breath.
- (6) Gain assurance and confidence by giving the exercises in loud and forceful tones.

Lack of change from the boy's voice to the man's voice is a form of speech imperfection the result of which is most trying for the individual as well as for his hearers. Several such cases were discovered in the experience of the writer, the young men, and even the older men, clinging to their childhood voices until they had become thin, squeaky, and unnatural. For overcoming this difficulty, the breathing exercises (see pages 21-24) and the voice placement exercises (see page 25) should be practiced systematically and frequently with the following additional directions :

- (1) Let the throat muscles be entirely relaxed.

- (2) Feel that the tones are veritably coming from the diaphragm itself, — that is, from the bottom of the lungs.
- (3) Speak with joyousness and power.

Sluggish enunciation, throaty tones, breathy tones, nasality, high-pitched voices, affected diction, or "baby talk," are not speech defects but are forms of speech imperfections which have been allowed to establish themselves in childhood and which may be overcome if the system of exercises in the chapters on voice-production and tone-production are faithfully and intelligently practiced.

APPENDIX C

OPEN FORUMS

Specimen By-Laws for Open Forums

By-Law 1. The office of chairman shall be filled for each successive session by a process of rotation, as follows: every member of the open forum shall take the chair and preside in the order as his name appears on the record.

By-Law 2. The question to be brought before the meeting shall be made in the form of a motion offered by some member and stated by the chair. All speakers must adhere strictly to that subject.

By-Law 3. Before a person may speak he must be recognized by the chair.

By-Law 4. The time limit for each speaker shall be three minutes, and no person shall be allowed to speak a second time until every member has spoken once. A preliminary warning of one light tap of the gavel shall be made by the presiding officer a half minute before the speaker's time is up, and two taps of the gavel shall indicate the termination of the time allotted each speaker. Any speaker who exceeds the time limit in his first speech shall be denied the privilege of further speech in that session of the forum. If there is time for a second series of speeches, the time of the second speech, or rebuttal, shall be one minute and no more, and there shall be no third speech.

By-Law 5. Student-visitors shall be granted the floor on introduction by a member, and with the permission of the members present, and they shall conform and be subject to the by-laws herein contained.

By-Law 6. Sessions of the open forum shall be adjourned by motion from the floor, or, if time does not so permit, by declaration from the chair.

By-Law 7. Exceptions to the foregoing rules may be made by the faculty adviser of the open forum, or by a two-thirds vote of the members present.

By-Law 8. Robert's *Rules of Order* shall apply in all cases not provided for in these by-laws.

APPENDIX D

SPECIMEN FORMS FOR PARLIAMENTARY PRACTICE

Specimen Constitution

(To be adapted to needs of organization)

ARTICLE I

NAMES AND OBJECT

Section 1. The name of this society shall be The — City Improvement Association.

Section 2. The object of this society shall be the study and practice of Parliamentary Law and the consideration of questions for the improvement and development of our city.

ARTICLE II

MEMBERSHIP

Section 1. The active membership of this association shall be limited to the students of the parliamentary law class, meeting the third period, Monday, in room 102 of the Administrative Building.

Section 2. The associate members of this association shall consist of all students who have taken parliamentary law in this class but whose names are not at present on the roll. Associate members are entitled to the privileges of the association except those of voting and holding office.

Section 3. The honorary members of this association shall consist of the principal of the school, the vice principals of the school, the faculty adviser, and such persons as the society may wish to elect.

ARTICLE III

OFFICERS

Section 1. The officers of this society shall be a president, a vice president, a secretary-treasurer, and a sergeant-at-arms.

Section 2. The duties of these officers shall be such as usually pertain to their respective offices.

Section 3. The officers of this society shall be elected by ballot at the first meeting of each semester. They shall be nominated from the platform and voted upon by ballot, a majority vote being necessary to elect.

ARTICLE IV

MEETINGS

Section 1. The regular meetings of this society shall be held the third period every Monday in room 102 of the Administrative Building.

Section 2. Special meetings of this society may be called by the unanimous vote of the officers, or by the signed petition of ten of its members, or by the faculty adviser in conference with the president.

ARTICLE V

AMENDMENTS

Section 1. This constitution may be amended by a two-thirds vote of the members present, provided that the amendment was submitted in writing to the membership at a previous regular meeting.

Specimen By-Laws

Section 1. The rules contained in Robert's Rules of Order shall govern this society in all cases to which they are applicable, and in which they are not inconsistent with the constitution and by-laws of the society.

Section 2. A quorum of one third of the regular members shall be necessary to carry on the regular business of the society.

Section 3. There shall be no regular dues, fees, nor assessments collected and a special fee for any entertainment must be agreed upon with the principal of the school before it may be collected.

Section 4. No member shall be allowed to hold the same office more than one full term. Neither shall a member be able to decline an office nor resign from an office while this society is doing class recitation work. The temporary officers shall be counted as regular officers.

Section 5. Neither this constitution, by-laws, nor the completed minutes of any meeting of this society shall be taken from the room in which this organization holds its meetings.

Section 6. A critic shall be appointed by the presiding officer at the beginning of each meeting and shall give his report or criticism at the beginning of the following meeting.

Section 7. These by-laws may be amended at any regular meeting of the organization by a two-thirds vote of the members voting, provided that notice of the proposed amendment shall have been handed to the secretary in writing and read aloud to the membership at the previous meeting.

Specimen Minutes

At a regular meeting of the Junior City Improvement Association, held in room 201 of the Educational Building, on Thursday morning, May 1, 1925, the president, Mr. Wiseman, in the chair, and Miss Workman acting as secretary, the minutes of the previous meeting were read and approved.

The following report was given by Miss Wideawake, chairman of the membership committee. (The original report as submitted should here be inserted.) A motion to accept this report was carried and consideration of the new names was postponed until the following meeting.

There was no unfinished business.

A motion was made that a tract of land near the city limits be bought by the city for playground purposes. It was moved and carried that this motion be placed in the hands of a committee of three to be appointed by the chair and to report at the next meeting.

A motion was made and carried that new, uniform signs be painted and placed at the intersection of all streets in the city.

A motion was made and seconded that all unnecessary noises in the downtown district be suppressed. The motion was lost.

A motion was made and seconded that the city establish a "Municipal Aircraft Taxi Service." The motion was laid on the table.

Traffic Expert, Mr. Brightem, addressed the meeting for half an hour on the advisability of adopting a new traffic system. He was accorded a vote of thanks.

The meeting adjourned at 11:40 A.M.

Respectfully submitted,
Grace Wright, *Secretary*

Specimen Report of a Committee

Los Angeles, California

May 10, 1925

To the Los Angeles Improvement Association:

The committee appointed April 28, 1925, to investigate the placing underground of all wires in the city begs leave to submit the following report:

That three fourths of all telephone wires have been placed underground within the past year.

That it is the intention of the telephone companies to continue this task until all telephone wires have been placed underground.

And the committee recommends the following:

That the association indorse the proposed action of the city council to have all municipally owned power lines placed underground.

That the association indorse the proposed action of the city council to request the street car companies to place all their wires underground.

Respectfully submitted,

George Shepard

Martha Blackstone

David Wright, *Chairman*

Specimen Set of Resolutions

"Whereas, we believe that the new location of the University of California, Southern Branch, is of vital interest to the students of this university; and,

"Whereas, we believe that these students should be allowed to express an opinion as to where they would or would not like to have their new university located; therefore be it

"Resolved, that this student body go on record to the honorable Board of Regents of the University of California, as being stoutly opposed to any prospective site which is more than thirty minutes' ride from the present campus, inasmuch as these outlying sites would work an unfair and unnecessary hardship on the 4000 members of our student body who live in or very near the city of Los Angeles."

FORMS USED IN PARLIAMENTARY PROCEDURE

(A Résumé)

For convenient reference the correct forms used in parliamentary procedure are here arranged in alphabetical order according to the subject headings of the requests and motions. It will be noted that the forms given under the separate headings bear little or no relation to one another, neither are they arranged according to the precedence of motions. The letter (C.) signifies that the chairman is speaking, and the letter (M.) signifies that a member is speaking.

Adjourn

(C.) A motion to adjourn is in order.

(M.) I move that we adjourn.

(C.) It has been moved and seconded that we adjourn.

(C.) The meeting stands adjourned.

(C.) If there is no further business to come before the house, the meeting stands adjourned.

Amend

(M.) I move to amend the motion (or I move that the motion be amended) by striking out (stating the certain words to be stricken out)

(M.) I move to amend the motion by inserting (stating the certain words to be inserted)

(M.) I move to amend the motion by adding (stating the certain words to be added)

(M.) I move to amend the motion by striking out (stating the certain words to be stricken out) and by inserting (stating the certain words to be inserted)

(M.) I move to amend the motion by dividing the question in this manner (stating definitely the two parts into which the question is to be divided)

(M.) I move to amend the motion by substituting (stating the exact words of the paragraph or paragraphs to be substituted)

(C.) The amendment has been moved and seconded that . . .

(C.) We shall now vote upon the amendment, which is . . .

(C.) We shall now vote upon the motion as amended.

Appeal

(M.) I appeal from the decision of the chair.

- (C.) An appeal from the decision of the chair has been made and seconded. The decision of the chair as previously stated is . . . All those in favor of sustaining the decision of the chair say "Aye." All those not in favor of sustaining the decision of the chair, say "No." The decision of the chair is (or is not) sustained.

Business

- (C.) What is the business to come before the meeting?
 (C.) Is there any further business to come before the meeting?
 (C.) What is the further pleasure of the meeting?
 (C.) The unfinished business to come before the meeting is
 (C.) Is there any unfinished business to come before the meeting? If not, we will proceed to new business.

Committees

- (M.) I move that the question be referred to a committee of (stating the number to serve on the committee) to be appointed by the chair (or elected by the membership) and to report (stating the time the committee is to give its report)
 (C.) The chair appoints A——, B——, and C—— as members of the committee. Mr. A—— will kindly act as chairman.
 (C.) Are there any reports of the standing (or select) committees?
 (C.) To what committee shall the question be referred?

Debate or discussion

- (C.) The motion has been made and seconded that . . .
 The question is now open for debate, or
 Are there any remarks? or
 Is there any discussion?
 (M.) I move that debate close and the question be put to a vote at (naming the time).
 (M.) I move that we limit the debate on this question to —— minutes.
 (M.) I move that Mr. A's time be extended to —— minutes.
 (C.) Are you ready for the question?
 (C.) The question is . . . All those in favor say "Aye" (or "Please stand"). All those opposed say "No" (or please stand). The "Ayes" (or Noes) have it. The motion is carried (or is lost).

Fix the time of the next meeting

- (M.) I move that when we adjourn, we adjourn to meet again next
—— (stating the time of the next meeting).

Lay on the table

- (M.) I move that the motion be laid on the table.
(C.) It has been moved and seconded that the motion be laid on the table.

Motions

- (M.) I move that ...
(M.) I second the motion.
(C.) It has been moved and seconded that ...
(C.) Will you kindly put your suggestion in the form of a motion?

Minutes

- (C.) The secretary will now read the minutes.
(C.) You have heard the minutes. Are there any corrections? If not, they will stand approved as read.
(C.) The minutes will stand approved as corrected.
(M.) I move that the reading of the minutes be dispensed with.

Nominations

- (C.) Nominations are now open for ...
(M.) I nominate —— ———.
(M.) I move that the nominations be closed.
(C.) Are there any further nominations? If not, they are declared closed.
(M.) I move that the nominations be reopened.

Objection to the consideration of a question

- (M.) I object to the consideration of the question.
(C.) The consideration of the question has been objected to. Shall the question be considered?

Orders of the day

- (M.) I call for the orders of the day.
(C.) The orders of the day have been called for.

Point of order and parliamentary inquiry

- (M.) I rise to a point of order.
- (C.) State your point of order.
- (C.) Your point of order is (or is not) well taken.
- (M.) I rise to a parliamentary inquiry.

Postponement of the consideration of a question

- (M.) I move that the question be postponed to . . .
- (M.) I move that we postpone the consideration of the question until after . . .

Previous question

- (M.) I move the previous question on (specifying the motion that is to be brought to a vote).
- (C.) The previous question is moved (or called for) on . . . As many as are in favor of closing the debate on the pending question (or of ordering the previous question on . . .) will please rise. Those opposed will please rise.
- (C.) The motion to put the question on . . . is carried: we will now vote upon the question before the house which is . . .

Question of privilege

- (M.) I rise to a question of privilege affecting the assembly.
- (M.) I rise to a question of personal privilege.

Recess

- (M.) I move that we take a recess of — minutes.

Reconsider

- (M.) I move that the vote on (naming the motion or resolution) be reconsidered.

Reports

- (Chairman of the committee.) The committee appointed to . . . (stating the purpose for which the committee was appointed) does hereby submit the following report.
- (M.) I move that the report be accepted (or adopted).
- (M.) I move that the report be accepted and placed on file.

Request for information

- (M.) I rise to a point of information.
- (C.) State the point upon which you desire information.

Rescind

(M.) I move that the action of the society upon . . . be rescinded.

(M.) I move that the motion be rescinded and that it be expunged from the minutes.

Resolutions

(M.) I move the adoption of the following resolutions.

(M.) I move that the resolutions be adopted.

Suspension of the rules

(M.) I move that the rule be suspended that interferes with (stating the object of the suspension).

(M.) I move that the rules be suspended and that the visiting member be admitted to the floor.

Note: This motion does not apply to the constitution or by-laws, which may never be suspended.

Take from the table

(M.) I move that the motion be taken from the table.

APPENDIX E

PROCEDURE FOR MOCK TRIALS

Characters in the court room:

The judge

The clerk of the court

The bailiff

The plaintiff

The attorney, or counsel, for the plaintiff

The defendant

The attorney, or counsel, for the defendant

The jury (In civil cases the privilege of a jury trial may be waived.)

Preliminaries: (1) The plaintiff files a statement of injury or complaint and serves a copy on the defendant, (2) the defendant demurs or answers to said complaint, (3) the court sets the day for the trial, (4) the witnesses for both sides are subpœnaed, (5) the attorneys meet with their witnesses.

Order of the trial:

1. The bailiff calls the court to order as the judge appears.
2. The judge asks the parties if they are ready to proceed.
3. The clerk calls the case.
4. The jury is selected and impaneled; a foreman is chosen.
5. The attorney for the plaintiff sets forth the case he intends to prove; he then calls and examines his witnesses.
6. The attorney for the defendant cross-examines these witnesses.
7. The attorney for the defendant states the case according to his side; he then calls and examines his witnesses.
8. The attorney for the plaintiff cross-examines these witnesses.
9. The attorney for the defendant sums up his side of the case.
10. The attorney for the plaintiff makes his concluding address to the jury.
11. The judge charges the jury, — that is, instructs them about the law bearing upon the case.

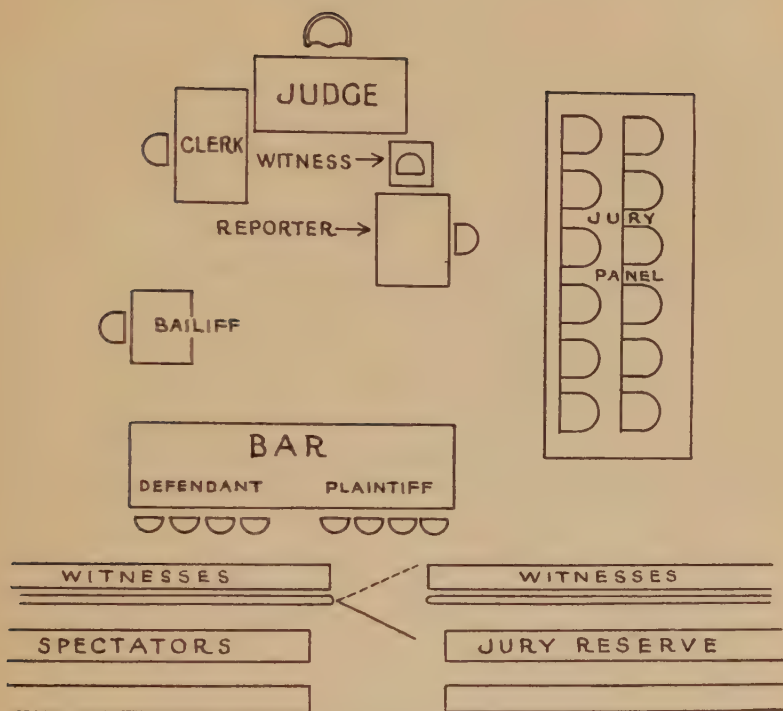


FIGURE 25. — PLAN OF COURT ROOM FOR A MOCK TRIAL

12. The jury retires and brings in its verdict which is handed to the judge who in turn gives it to the clerk to read to the court.

13. The judge pronounces sentence, naming the amount of damages in a civil case and the amount of fine or imprisonment in a criminal case.

The attorney for the losing side may ask for a new trial or appeal the case.

Formalities of the court:

As the judge enters, all in the court room rise. When charging the jury, the judge usually rises and the jury follows his example.

The judge is addressed as "Your honor," or "The Court." He always refers to himself with the latter appellation.

A few of the formal terms and phrases used in the court room are as follows:

The judge: "The court sustains the objection," "The objection is overruled," "The motion is granted," "The motion is denied," "For said violation of section — of the code you are fined for contempt of court in the sum of —."

The clerk: "Do you solemnly swear to tell the truth, the whole truth, and nothing but the truth in the proceeding now pending before the court, so help me . . . (the name of the Deity is given here, but in mock trials term or phrase is substituted, for instance "Blackstone")."

The bailiff: "Oyez, oyez," "The superior court of — County is now in session."

The attorneys: "May it please the court to . . .," "Your honor, we object to the question on the ground that it is incompetent, irrelevant, and immaterial."

Suggested cases or subjects for mock trials:

Criminal cases (arising out of an offense against the community in which punishment of the offender is sought): Murdering the King's English, reckless driving, kidnapping.

Civil cases (arising out of an offense against an individual in which redress for the person offended is sought): Suing the weather man for wrong predictions, libel, copyright in relation to the radio.

References

Cowdrey, J. F. *New Book of Forms*

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APPENDIX F

The Story-telling hour. If the class is one that would take an interest in giving story-telling hours to children of from five to ten years of age, such an audience can easily be secured by letting it be known in the school that there is to be a "Sunset Story-telling Hour" at which the children of the school community are invited as guests. No older people should be allowed in the audience of little folks.

Children of certain ages seem to be interested in definite kinds of stories. The "Sunset Story-telling Hour" should be so planned that the young children are of approximately the same age. Generally speaking, fairy stories and nature myths interest children from the ages of six to eight, animal stories from the ages of five to eight, hero stories from the ages of nine to twelve, and tales of romance and adventure from the ages of twelve to fifteen. Stories of all kinds and for all ages may be found in any city library.

The story-teller must make special effort to appear to be taking her youthful audience into her confidence, especially seeing that the children farthest from her are deeply interested. If the attention of any child wanders, she should bring it back to the story by some remark addressed to him particularly, — probably a question, — "Did you ever hear a bear growl?" or "Did you ever see a snow-storm?" or "Do you think that Siegfried was afraid?" — the question being as relevant as possible to the story.

Even though they may not understand the exact meaning, children like the repetition of big words. Kipling's use and repetition of the word "astute" in the Just So stories mystifies and delights an audience of small children. Children prefer stories that are told in direct address and they also take keen pleasure when the dialogue of animal stories is interspersed with the imitation of the sounds that the various animals make.

It is only human nature for every boy in the audience to imagine himself the hero and every girl to imagine herself the heroine. Therefore, it behooves the story-teller to choose stories like Siegfried, Ulysses, Arthur, Perseus that portray characters which will prove of inspiration and helpful influence to the children in their everyday life.

APPENDIX G

SUGGESTIONS FOR SCHOOL LITERARY PROGRAMS

I

A TRIP ABOUT THE WORLD

"Sailing" — *Godfrey Marks* — The Glee Clubs

The Ocean Liner — Talk regarding the choice of different ocean liners
(stereopticon illustrations)

Traveling *via* dialect selections (See pp. 364-366) :

Katie's Answer	— Irish
A Modern Martyr	— Swedish
Shakespeare's Macbeth	— French
Coom, Lassie, Be Good to Me	— Scotch
Between Two Loves	— Italian

Marseilles — The Society

Traveling *via* pantomimes :

Kangaroo Hunter	— Australia
Bagpiper	— Scotland
Jin-riki-sha Coolie	— Japan
Water Carrier	— Persia
Flower Girl	— Italy
Rug Dealer	— Armenia
Hindoo Snake Charmer	— India

When Men Propose (arranged as a one-act play) — *Marjorie Benton Cooke*

Home Thoughts from Abroad — *Henry van Dyke*

(Concluded with R. O. T. C. boys marching across stage with "The Colors.")

Tableau : Flags of all nations

American Melodies — The School Orchestra

II

A SCIENTIFIC PROGRAM

Experiments with Electricity

Surveying

 The chain

 The rod

 The transit

Nature poem: Recitation

Talk: On Forge

Talk: On Radio

Planting of a tree or a vine

III

COLLEGE DAY

"College Overture" — The Glee Clubs

Talk: Eastern Universities (Illustrated with stereopticon views)

Talk: Women's Colleges (Illustrated with stereopticon views)

Reading: The Blue and the Crimson

Talk: Western Universities (Illustrated with stereopticon views)

"College Songs" — The Society

Additional suggestions for programs:

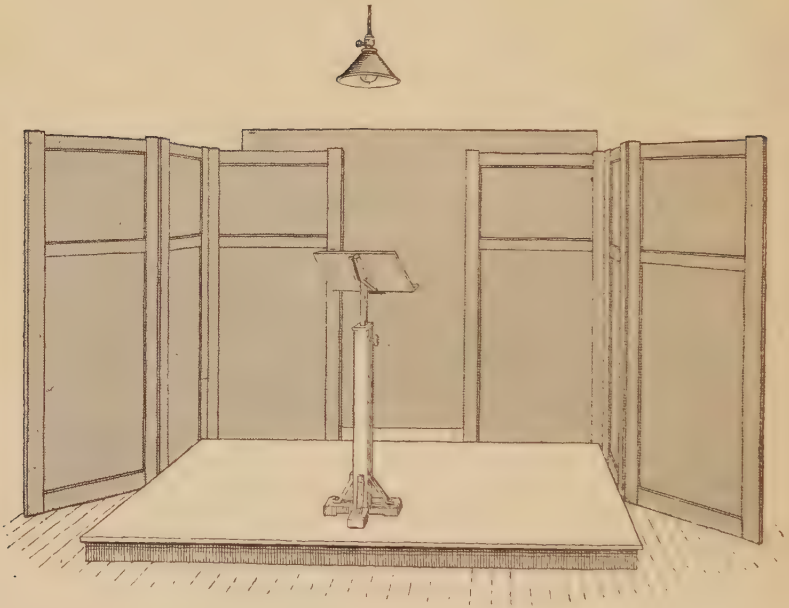
 Seeing America First

 A Scotch Program

 A Japanese Program

 The Seven Arts

APPENDIX H



RECITATION ROOM WITH THE APPEARANCE OF A SMALL ORAL-EXPRESSION
AUDITORIUM

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25 picture words with
o

25 picture words to
sound out.

oo

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ooo

on

Make up two motions
Three more original
Debatable questions

predatory
incongruous

Brief for Monday
Debate on Wed.

